

**SAMSUNG GALAXY S5
SMARTPHONE ON TEST**

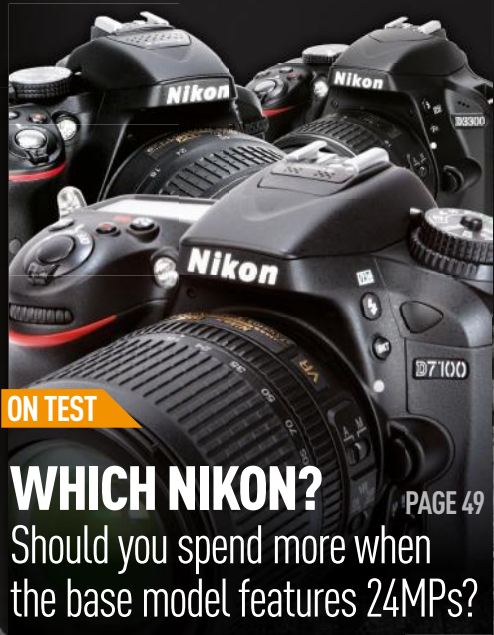
**SONY REVEALS \$5,000
OPEN AWARD WINNER**

Saturday 10 May 2014

amateur

Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE



ON TEST

WHICH NIKON?

PAGE 49

Should you spend more when the base model features 24MPs?

ROUND-UP

PAGE 46



ND GRADS COMPARED

Which one should you buy?

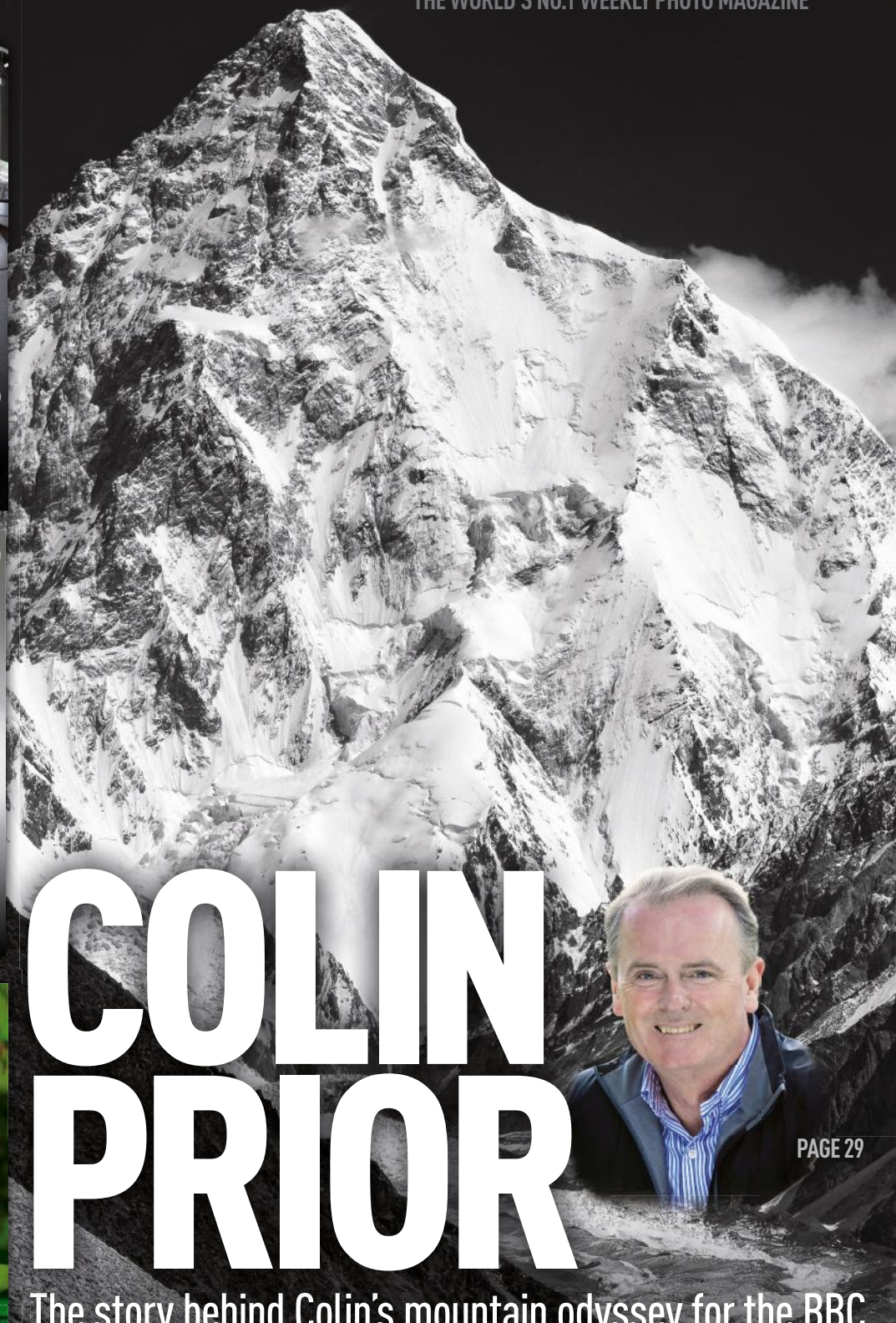


SPORTS CLASS

Sports pro Mark Pain takes AP to the rugby

TECHNIQUE

PAGE 21



COLIN PRIOR



PAGE 29

The story behind Colin's mountain odyssey for the BBC



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At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

I HOPE that you find plenty to inspire you and learn from in every issue of AP, but there's nothing quite like getting hands-on experience under the tutelage of an acknowledged expert. This week we're offering two great opportunities to learn from the pros, and meet the AP team.

First, one of the most misunderstood features on modern cameras is the movie mode. Video opens up a world of creative potential for the photographer, but there's a lot to learn and the jargon can be intimidating. That's why we have teamed up with Canon and Tiffen to offer a fantastic day at Pinewood Studios in Buckinghamshire, where you'll learn everything you need to get started

in video from Victoria Grech, one of the world's foremost DSLR video tutors. Turn to page 9 for more details.

If video isn't your thing, you could join Joe Cornish and Adam Duckworth for our landscape and portrait seminar at AP's London HQ. Kindly supported by Sony, the event is absolutely free and you'll also get the chance to shoot with the excellent new Sony Alpha 7 and 7R cameras and lenses. Turn to page 60 to find out more about this event.



Nigel Atherton
Group editor

NEWS, VIEWS & REVIEWS

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Samsung's flagship smartphone has a 16-million-pixel sensor and is able to focus faster than you blink, so is the Galaxy S5 perfect for those who simply must have a capable camera in their pocket at all times? Jon Devo finds out

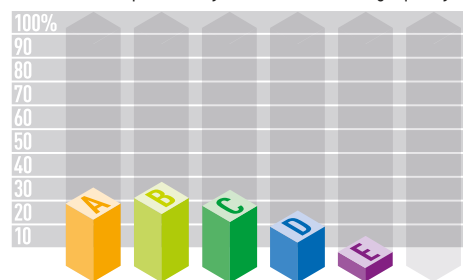
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IN AP 19 APRIL WE ASKED...

What's the most important to you in a camera's image quality?



YOU ANSWERED...

A Image noise	26%
B Resolution	28%
C Dynamic range	24%
D Colour reproduction	17%
E Metering	5%

THIS WEEK WE ASK... When you buy new camera gear, do you prefer to shop on the high street or online?

VOTE ONLINE www.amateurphotographer.co.uk

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With his penchant for mountain landscapes and wilderness, Colin Prior is challenging his skills on a four-year project in the Karakoram mountain range in Pakistan. He talks to Andrew James



Colin Prior and a BBC TV crew visit the Karakoram mountains in Pakistan

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848 **Email** ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

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APNews

News | Analysis | Comment 10/5/14

The broadcaster was after shallow depth of field

AP behind scenes with Nikon D4 at TV station, page 7



• Historic photo archive 'at risk' • Rescue campaign launched

WARTIME IMAGES UNDER THREAT

TENS of thousands of historic images dating back to 1861 are at risk of being lost for ever, as an urgent campaign to preserve and digitise them gets under way.

The collection of 60,000 pictures of Exeter in Devon – said to include precious photos of Second World War bombings – belongs to local author and photographer Peter Thomas, who acquired the archive



A photo taken from the top floor of an Exeter hotel during wartime bombings on the city in 1942

from the Henry Wykes Studio in the city, which closed in 1974.

The archive, now called the Isca Historical Photographic Collection, includes 42,000 half-plate negatives, transparencies, albums and prints, 85% of which have never been seen in public before.

'I am now in the unenviable position of facing the fact that the collection is "at risk" if I cannot find a way forward to protect, preserve, extend and exhibit it,' said Thomas, explaining that many images require specialist preservation.

In an interview with AP, Thomas added: 'From an educational point of view, it is invaluable and historically irreplaceable. It would mean breaking the archive up and selling it bit by bit... if interest could be found to acquire parts of it.'

Thomas, 66, said the archive includes two images of wartime bombings on Exeter on 4 May 1942, captured from the top floor of a local hotel by one of its guests, using a Kodak folding camera.

'These images are absolutely iconic in relation to Exeter and the wartime raids,' added Thomas, who wants the archive to remain in the city.



An ambrotype showing a butcher's shop in South Street, Exeter, dated 1861, is among the images under threat

'It's ironic, from a cultural point of view, that I'm not being jumped on to use this collection... It needs its own home, to be put on display.'

After acquiring the collection from the Henry Wykes Studio, Thomas added contemporary photos to the archive.

He estimates that the basic negative stock alone to be worth in the region of £120,000.

Anyone who can help is urged to contact Peter Thomas on 01392 677 624 or by email at peterthomas18@gmail.com.

SNAP SHOTS

● A new landscape photography competition is offering US \$5,000 to the winner. Open to all, the International Landscape Photographer of the Year invites entrants to submit a portfolio of at least four images. There will also be a \$2,000 prize for the best landscape photograph. It costs US \$80 to enter four images. The contest is organised by former Australian Professional Photography Awards chairman Peter Eastway. The closing date is 30 May 2014. For full details of the fees and rules, visit www.internationallandscapephotographer.com.

ENTHUSIAST SCOOPS \$5,000 SONY OPEN TITLE

A PHOTOGRAPHER from China has won the Open category of the 2014 Sony World Photography Awards and a prize of \$5,000.

Chen Li beat more than 65,000 entries and nine other finalists with his image called 'Rain in Ancient Town' (see right). It depicts people on a rainy day in southern China and was captured on a tripod using a slow shutter speed.

Chen Li's image came top in the competition's travel

category, which was announced in March.

Chen Li, an enthusiast for more than 30 years, was flown to London to collect his award at a gala ceremony. He said he was surprised by the win.

An enthusiast-only section, the Open category was judged by a panel chaired by Nigel Atherton, Group Editor of *Amateur Photographer*.

Winning images will go on show at Somerset House in London until 18 May.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

AP
THIS
WEEK
IN...

1916

Troops on the frontline in France and Flanders were discovering the relative delights of 'picture palaces' as a well-earned form of escapism. The cinemas had 'taken their conquering way almost up to the edge of the trenches', reported AP's Magpie columnist. 'A young friend of mine, who has been engaged in firing off a machine gun at intervals, tells me that although the character of the films exhibited is much the same as it is everywhere else, the taste and fancy of the audience is somewhat different, and occasionally quite perverse. One film which was shown would have bored a London audience to death. There would have been such a yawn as to have caused the celluloid to rend itself in sympathy... It was a view outside the Bank of England, showing the usual whirl of traffic. The familiar motor-bus to Turnham Green made the boys go hoarse altogether, and the figure of the "bobby" was cheered until even the screen image of him blushed pink.'



LYTRO REVAMPS LIGHT FIELD CAMERA

LYTRO has revamped its consumer light field camera, which, like the original, uses technology that allows users to refocus an image post-capture.

The Lytro Illum features a 40 'megaray' light-field sensor, compared to 11 on the original version, and an 8x f/2 lens designed to deliver the 35mm equivalent of a 30-250mm lens (compared to 43-344mm on its predecessor).

A megaray is defined as the number of light rays captured by the light-field sensor.

Also on board the 'professional-grade' model is a hotshoe, to support 'all leading flashes', plus a larger, 4in, tilting LCD touchscreen.

Housed in a magnesium and aluminium body, the Lytro Illum incorporates a 'faster' Lytro Engine 2.0 image processor.

After image capture, photographers can use software to adjust focus, tilt and depth of field, for example.

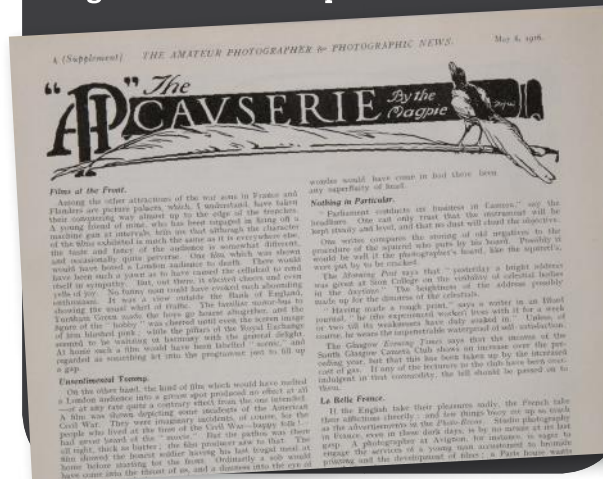
The Lytro Illum – which is compatible with SD memory cards – is due to be available in the UK from September, at a price to be announced. It is available now for pre-order.

In the US it will cost \$1,599, which is more than three times the price of 16GB version of the original Lytro.

Software will also allow images to be viewed in 3D, and share photos on the web in JPEG format, for example.

Image files are also compatible with photo-editing software such as Adobe Photoshop and Lightroom.

For more details about the Lytro Illum, visit lytro.com/camera.



UK PHOTOGRAPHER WINS INTERNATIONAL FOOD TITLE

UK PHOTOGRAPHER

Tessa Bunney has scooped the Pink Lady Food Photographer of the Year 2014.

Tessa's image, called 'Noodle Making' (right), was captured in Lao People's Democratic Republic (Laos), earning her the top prize of £5,000.

She beat 6,000 images in the contest judged by a panel led by food critic Jay Rayner.

In February, organisers urged chefs to 'embrace' food photography and not follow a reported crackdown on diners taking pictures of their meals. See News, AP 8 March.



CLUBNEWS

Club news from around the country

SWAVESEY CAMERA CLUB (CAMBRIDGESHIRE)

Club member Paul Beasall ARPS will give a talk about creative nature photography on 15 May. The club meets on Thursdays at 7.30pm at Swavesey Village College, Gibraltar Lane, Swavesey CB24 4RS. Visit www.swaveseycamerclub.co.uk.

SNAP SHOTS

● Images donated by contemporary photographers were due to be auctioned to help save Fox Talbot's personal archive as we went to press. The 16 lots, expected to fetch up to £8,000 each, will be sold at Sotheby's in London on 7 May. In February, AP revealed that the future of the photography inventor's archive was 'secure', according to a key figure in a rescue campaign launched by Oxford University's Bodleian Libraries. Experts hope the treasures can be digitised and used as a future resource for photo-history scholars, artists, photographers and the public.

● Canon has launched white editions of its EOS 100D and EF-S 18-55mm f/3.5-5.6 IS STM lens. Launched in March last year, the 18-million-pixel EOS 100D was trumpeted at the time as the smallest and lightest DSLR available. Due out this month, the EOS 100D White and white lens kit costs £499.

AP BEHIND SCENES WITH NIKON AT TV STATION



FOUR years ago, the director of cult US TV series *House* said that DSLRs were the future of filmmaking.

Greg Yaitanes chose the Canon EOS 5D Mark II to shoot an episode of the hit show, in what was hailed as a first for the industry and reflected a growing market for high-quality movie recording in DSLRs.

Yaitanes praised the 21.1-million-pixel full-frame, full HD camera for its ease of use in 'tight spaces' and 'richer shallow focus that pulls the actors' faces to the foreground of the shot'.

Fast-forward to 2014, and if you believe a report in the February issue of *Television*, a trade magazine, the EOS 5D's 'glory days are over'.

Dan Wheeler, managing director of PEC Video Ltd, which hires out camera gear, told the magazine: 'Large-sensor video cameras have taken over from DSLRs for customers wanting the large-sensor look.'

Why, then, has a new TV station chosen Nikon D4 and D800 DSLRs for its live broadcasts?

A key part is cost, with a traditional TV camera costing upwards of £60,000-£70,000 (including the price of broadcast

lenses), according to Bryn Balcombe, technology director at London Live, a new 24-hour TV station built from scratch.

The broadcaster was after the shallow depth of field and a consistency normally associated with large, high-end imaging sensors, says James Banfield, Nikon Professional Services and Business Solutions manager.

Balcombe adds: 'We wanted a completely different visual look, more akin to a post-production look... It's important for us to make sure our studio output matches the quality of content that's coming in, across our daily broadcast...'

London Live runs two studios – one for current affairs shows, the other for news bulletins – both housed in the offices of the *London Evening Standard* and *Independent* newspapers in Kensington.

Programme makers use D4 models in the studio (they plan to upgrade to D4S cameras shortly) and D800s on location.

The D4 has direct Ethernet functionality, so it can be controlled over local computer networks, giving TV technicians more flexibility.

'We don't need that control out in the



field, so that means the journalists get a smaller, lighter camera, but with the same visual quality,' explains Balcombe.

A variety of lenses include a 16-35mm for wide shots and a 70-200mm for 'singles', allowing cameras to be used further away from presenters and guests.

The cameras are attached to HDMI to HD-SDI mini converters – dubbed 'yellow bricks' – that allow HDMI output to be synched with the broadcast system.

A bespoke, nine-axis, Mark Roberts Motion Control robotic arm has free reign over the studio, allowing the cameras to mimic almost any move an operator can make. A single operator can control five cameras, plus one mounted on the robotic arm, all from inside the studio. London Live programmes are available on Freeview 8, Sky 117, Virgin 159, YouView 8 and via the London Live website (www.londonlive.co.uk).

● AP is organising an introduction to filmmaking course at Pinewood Studios in Buckinghamshire on 9 June. A Canon EOS 70D will be awarded to the most impressive student. The course costs £199 and places are limited. For full details, see page 9 of this issue.

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SAMSUNG UNVEILS 20.7MP GALAXY K

IT'S A phone – with a clever camera. Samsung has installed a 10x optical zoom on its latest smartphone, the Galaxy K Zoom, which houses a 20.7-million-pixel, 1/2.3in BSI CMOS imaging sensor.

The Galaxy K Zoom, due out at the end of May priced around £399, features a 4.8in HD Super AMOLED screen and a 24-240mm f/3.1 lens.

New features include an auto exposure/auto focus separation function, allowing users to

select a part of the scene they want to optimise for each. This could be useful when shooting tricky backlit scenes, for example.

The 200g device also boasts three frames per second burst rate (with AF), full HD video and a Xenon flash. Images are stored on MicroSD cards.

The Selfie Alarm mode allows users to take self-portraits using a timer, giving them time to choose where they want to appear in the frame against a background.

The Galaxy K Zoom will also be available on a phone contract.





SNAP SHOTS

● Photographers at *The New York Times* have scored a Pulitzer Prize double. The newspaper's Josh Haner won the Feature Photography Pulitzer for his essay about a Boston Marathon bomb-blast victim, while Tyler Hicks scooped the prize for Breaking News Photography. Hicks's images documented the terrorist attacks at the Westgate mall in Kenya. To view their winning portfolios, visit www.pulitzer.org.

More than 180 images entered TOP WEATHER PHOTO EXPOSED

A POLISH photographer has triumphed in an international competition to find the best weather image.

Andrzej Bochenski beat more than 180 entries in a contest hosted by the Society of International Nature and Wildlife Photographers.

Organisers said the winning shot (above) was 'well timed' and captured the 'shocking realism of the power of Mother Nature'.

Runners-up were named as Craig Bill from Texas, USA, and Ana Filipa from Lisbon, Portugal (see right).

Entries can viewed by visiting sinwp.com/wea/entries.htm.

This year's contest pulled in images ranging from arctic conditions to devastating floods



● Fujifilm has unveiled an underwater housing for its XQ1 compact camera, just in time for summer. The Dive Housing WP-XQ1 is built to withstand depths down to 40m and allow the camera to be controlled while underwater. The housing costs £249.99 and is available from Digital Distribution. Tel: 01442 230 022.

OLYMPUS FACES NEW £163M LAWSUIT

OLYMPUS has been landed with a new £163 million lawsuit in relation to the accounting scandal that was exposed in October 2011.

Six banks have sued the firm for nearly 28 billion yen, for issuing false statements after Olympus hid investment losses by disguising them in its accounts.

Olympus's share price fell by more than 70% in the immediate aftermath of the £1.1-billion cover-up, which was exposed by Michael Woodford, the company's British former boss turned whistleblower.

In a statement, Olympus said that the 'impact of this lawsuit [on] the company's results of operation is unknown at this stage'.

The lawsuit covers the period between the fiscal year 2000 and the first quarter of the 2011 fiscal year.

The banks suing Olympus have been named as: Mitsubishi UFJ Trust and Banking Corporation; The Master Trust Bank of Japan; Japan Trustee Services Bank; Trust & Custody Services Bank; The Nomura Trust and Banking Co; and State Street Trust and Banking Co.

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amateur Photographer **READER EVENT**

DSLR VIDEO TUITION DAY

Monday 9 June 2014 • Pinewood Studios, Bucks

Join us at Pinewood Studios, the home of British film, for a one-day DSLR video tuition seminar with leading filmmaker Victoria Grech, in association with Canon and Tiffen. The session is essential for amateur photographers wanting to learn the basics of film-making with a DSLR or compact system camera, and will cover everything you need to know to get more out of that red button on your camera.

We will provide you with the technical and practical skills needed to start shooting high-quality video including:

- Setting up your camera for optimum results
- Essential shooting skills
- The importance of good audio
- Understanding the jargon
- Putting your new skills into practice with a live shoot

In addition, you'll get the chance to try a Steadicam, sample video accessories, meet the Canon team and see the latest EOS DSLRs. Of course, you'll soak up the history and heritage of Pinewood – the home of James Bond and many iconic films, including the new *Star Wars* trilogy which is currently being filmed there. The AP Editor and members of the AP team will also be on hand during the day.

Book your place

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APReview

The latest photography books, exhibitions and websites. By Jon Stapley



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///

By Robin Maddock
Trolley Books, £40, hardback, 96 pages,
ISBN 978-1-907-11248-5

ALTHOUGH /// is Robin Maddock's third book, this is not the only aspect to which the title refers. The photographs that make up the book are taken in three undisclosed American cities, and each involves one of three distinct subjects – spilt milk, loose sheets of paper or a ping-pong ball. The locations for the photographs seem to have been discovered through old-fashioned pavement pounding, whereupon one of these three elements is introduced. A splash of milk on the pavement, a ball in mid-flight, a sheet of paper caught by a gust of wind – the effect on the place itself is transient or non-existent, but the extra element transforms the images.

The splash of white that these elements introduce hooks the eye irresistibly, and appeals to the part of the human brain that's very good at detecting when something's just not quite right.

BOOK



Army of One

By Elisabeth Real
Scheidegger & Spiess, £20, paperback,
376 pages, ISBN 978-3-858-81738-9

THROUGH exhaustive research, photography and long conversations, Elisabeth Real discovers the far-reaching effects of the war in Iraq on a handful of soldiers. The book's main subjects – Timmy, Rollings, Tristan and Tom – are a fascinating, unapologetic bunch, full of at times alarmingly blasé stories about serving in Iraq, and torturous tales of difficulty fitting back

Beyond the Border

1 July-27 September. Impressions Gallery, Centenary Square, Bradford, West Yorkshire BD1 1SD. Tel: 01274 737 843. Website: www.impressions-gallery.com. Open Tue-Thu 10am-6pm, Fri-Sat 10am-5pm. Admission free

ON 18 SEPTEMBER, Scotland will vote on the question of its independence. As arguments for and against ripple across the pages of newspapers, Beyond the Border quietly steps into the spotlight. An exhibition of four Scottish photographers, Beyond the Border offers no definite answers for the independence question, but presents four distinctive views of the nation from the collective 'Document Scotland'. Sophie Gerrard explores the role of women in shaping the rural landscape; Jeremy Sutton-Hibbert studies the Antonine Wall, a relic of the Roman Empire; Stephen McLaren meets Americans with Scottish ancestry; and Colin McPherson presents the results of a year spent on the border of England and Scotland. Vital and timely.

EXHIBITION



© JEREMY SUTTON-HIBBERT



© ELISABETH

CONDENSED READING

A round-up of the latest photography books on the market



● **ONE, NO ONE AND ONE HUNDRED THOUSAND** by Nicholas Albrecht, £29.95 After spending time living in a motor home on the Salton Sea in California, Nicholas Albrecht uses photography to explore the question of his status as an 'insider' in that community. Desert life seems alien to those born and bred in Western culture; we aren't built for those environments. Albrecht explores the nature of life for those who expertly inhabit such inhospitable spaces. What results is often strange, challenging and raises more questions than it does answers. It spurs you on to want greater understanding.



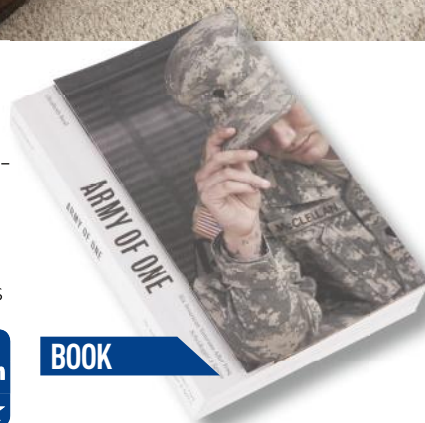
● **PROBABLE CAUSE** by Matt Gunther, £29.95 Matt Gunther spends ten years on the thin blue line of Newark, New Jersey, to document the reality of life for its police force. The book is preoccupied with archaic methods and systems, and as you watch officers hammering on typewriters and taking mugshots with a Polaroid instant camera it's difficult to argue. It seems strange that even though Gunther's project was conducted over ten years, we see no indication of how things changed as time passed. Maybe they didn't.



● **MASTERING COMPOSITION: THE DEFINITIVE GUIDE FOR PHOTOGRAPHERS** by Richard Garvey-Williams, £19.99 Composition gets a thorough working-over courtesy of Richard Garvey-Williams in this no-nonsense book that takes on the Fibonacci golden ratio, Gestalt theory of balance in composition and more. He also looks at tone, colour and more, and the overall result is a comprehensive, well-illustrated guide.

into normal society.

Through a careful mix of interview and photography, Real peels back the layers of each man, exposing the deep lines of PTSD-induced hurt and trauma that run within. At no point does Real sanitise – it's clear she connects with and likes her subjects, but they are no angels and she doesn't portray them as such. You might well find the things they say to be appalling, at times completely horrific. I certainly did. One suspects that none of them would care.



BOOK

ALL OF THIS IS ROCKET SCIENCE

A studio visit with Nicolas Pollot (Studen Studio pt. 2)



Where is your studio exactly and how long have you been working there?
Our studio is in Paris, in the 11th district close to Le Marais, so in the heart of the city. It's in a very quiet area and also very central. It's within a large courtyard in a building which was once a school. We rent the space as a studio and office. We've been working here for over a year now, and it feels nice.

WEBSITE

www.rocketscience.tumblr.com

A PERSONAL photographic studio is a different thing for different people. If you spend a lot of time in yours, it quickly becomes moulded to suit your own personality, like a bedroom or any workspace, reflecting your habits, quirks and practices. For All of This is Rocket Science, Pauline Magnenat explores the studio spaces of contemporary photography, getting a tour of each one and quizzing the photographer about why it is the way it is. It's lovely to read other people's funny work habits – a relief, in a way, that everyone else is just as idiosyncratic and fussy as you are. Or maybe it's just me.



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A Samsung NX300 with 20-50mm f/3.5-5.6 lens!*

Your chance to win a **Samsung NX300** compact system camera with **20-50mm f/3.5-5.6 lens**

SAMSUNG and *Amateur Photographer* have joined forces to offer one lucky AP reader the chance to win a Samsung NX300 (in brown) and 20-50mm f/3.5-5.6 lens worth £600. Winner of the best Compact System Camera award at the 2013-2014 EISA Awards, the Samsung NX300 compact system camera has a 20.3-million-pixel, APS-C-sized CMOS sensor, a wide ISO range of 100-25,600 and a hybrid AF system that delivers fast, accurate phase and contrast detection. Wi-Fi and NFC are included, enabling photos to be shared quickly and easily. Other features include a 3.3in rear tiltable AMOLED touchscreen, 8.6 frames per second continuous shooting and full HD 1080p video.

The NX300's Smart Mode features four different settings to automatically adjust parameters such as aperture and shutter speed, as well as i-Depth – a simple way to adjust the depth of an image using the lens itself without having to move off target.

Using Direct Link, a one-touch hot key on the NX300, you can immediately share images to social networking sites straight from the camera.

SAMSUNG

HOW TO ENTER

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The closing date for entries is Wednesday 21 May 2014. The winner of the Samsung NX300 with 20-50mm f/3.5-5.6 lens will be chosen at random from the correct entries and will be contacted by email within six weeks of the closing date. Full terms and conditions can be found on the website.

To enter visit: www.amateurphotographer.co.uk/samsungcompetition
The closing date for entries is Wednesday 21 May 2014

* Competition open to UK residents only

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a great shockproof, waterproof and dustproof 5-Proof Technology 16GB Samsung SDHC Plus memory card offering up to 48MB/sec transfer speed. www.samsung.com/memorycard



NEW TRICKS

Of all the excellent feature articles in AP, I particularly look forward to Martin Evening's *Retoucher's Guide* series. It was quite fortuitous, therefore, that his article on creating a nocturnal effect (AP 1 March) coincided with an upcoming camera-club competition with the theme 'Moonlight'. I decided to try my hand at modifying an image of a local churchyard and thought that you may be interested to see the result. Certainly the competition judge could not make up her mind whether the image was 'real' or not, but she awarded it first place anyway. Keep up the excellent work!

Adam Kowalczyk, Gloucestershire

Glad that you learned a new skill, Adam, and that it paid off so quickly for you! – **Nigel Atherton, Group**



BOTH PICTURES © ADAM KOWALCZYK

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com and include your full postal address

Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

delightful little camera that takes all the lenses of my larger model, and the image quality is excellent.

I do also sport a pocket compact camera: a Sony Cyber-shot DSC-RX100. I have used many compact cameras, but never found one to match the image quality of this little gem. **Stan Groom, Norfolk**

IT'S A SMALL WORLD

In AP 5 April, you very kindly printed my letter about the discovery of my father's negatives from the 1930s and I received a prize for letter of the week! Thank you very much. As a result of the publication of my letter, I was contacted by an ex-pupil of my father's, who became, and still is, a professional photographer. His interest in photography was apparently fostered by my father's lessons at school in the 1940s. It is a small world!

Bob Bullock, Somerset

It must be great to know what an inspiration your father was and how he shaped this man's entire life – **Nigel Atherton, Group Editor**



A CSC IS ALL YOU NEED

I think that Roy 5051 may not be aware of what is available in the CSC micro four thirds format, both from Panasonic and Olympus (*Letters*, AP 19 April). Panasonic (which I use) has turned out a row of gems in its G series, having now run from G1 to G6 (skipping G4, which is apparently an unlucky number in Japan). All of them from the first are capable of great performance, have excellent eye-level viewfinders (EVFs) that give a 100% view, and superb screens. These are fully articulated, enabling shooting at any angle.

I have the G3 version with two lenses only, the 14-45mm and 45-150mm – in other words, covering the whole range in 35mm terms from 28-300mm. Both are light and balance perfectly with the body. The 45-150mm was new, the rest used but mint – the total cost about \$400. The photos printed up to A3 are all that I could wish for and I no longer have to carry around excellent but back-breaking Canon equipment.

The purchase of camera equipment is perhaps all about the difference between need and desire. I honestly believe that a very high percentage of serious photographers would find what is on offer

SLR IS STILL DOMINANT

I refer to your article in AP regarding the compact system camera sales crash, (AP 29 March). As someone who has earned a living from photography all his life in commercial, retail and representing a major camera company on the road (now retired), I am totally confused by the multitude of different models that appear on the market with

such monotonous and varied technologies, lenses, and so on. It is no surprise that the SLR is still dominant.

I did purchase a CSC some time ago but found it too small and uncomfortable, and the technology left me cold. I traded it in for what, for me, is the answer for anyone wanting a smaller camera with the features of an SLR: the Canon EOS 100D. It is a

What The Duck



<http://www.whattheduck.net/>

in the best CSC (by which I mean micro four thirds) all they could possibly need. However, if the desire is for weight and larger sensors, whether needed or not, then go for it!

Barnabas Wilson, via email

LACK OF AMBITION

The cover of AP 19 April described the beautiful new Sony Cyber-shot DSC-HX60V compact as a 'pocket rocket' and asked, 'What's not to like?'

- A 20.4-million-pixel Exmor R CMOS sensor? Check.
- An impressive 30x optical zoom? Check.
- Wi-Fi? Check.
- An abundance of features in a neat little package? Check.
- Built-in EVF? Oops! No such luck.

Now *there's* something not to like!

Yet again, a major camera maker has refused to acknowledge an imperative part of any digital compact or CSC. No matter what people claim about improvements to LCDs, there are *none* that can be seen to an acceptable degree in bright light. This is as obvious to camera makers as it is to anyone who has spent time squinting at an LCD on bright sunny days. So why isn't an EVF still not a standard fixture – particularly given that a good percentage of compacts are used in bright conditions by people on holiday?

In his review of the HX60V, Jon Devo said he'd wished Sony had been 'slightly more ambitious with it'. Yeah, Jon. Me too, mate.

Mick Bidewell, Tyne and Wear

Panasonic managed to squeeze an EVF into its equivalent, the Lumix DMC-TZ60. Perhaps Sony will do the same in its next update, rather than providing it as an expensive add-on, but I'd expect the price to increase accordingly –

Nigel Atherton, Group Editor

PRETTY AND STRAIGHTFORWARD

Following the massive 65% vote by AP readers for some form of erotic photography in AP (26 April), AP's Group Editor seems to be jibbing at the bit. There is no accounting for taste, but I loathe the kinky sadomasochistic photography of Bob Carlos Clarke that Nigel Atherton so likes, and I very much admire Alison Webster's photography of *The Sun's* Page 3. The girls look pretty and straightforward, are simply posed (not dolly-bird submissive) and the lighting is perfect. 'Entirely without photographic merit', says our esteemed Group Editor. Hardly, say I.

David Sherwin, Gloucestershire

I'm not a *Sun* reader, but from what I've seen, Page 3 appears to be a conveyor belt of perfectly competent record shots of girls' breasts, and nothing more. Whether you like Carlos Clarke's aesthetic or not

(and I don't like all his work), you can see that there's an artistic vision behind it, in the styling, posing, lighting and printing. There's often a statement within them too, other than 'Look at my boobs. Aren't they nice?' I'd be interested to hear what other readers think –

Nigel Atherton, Group Editor

THE GLAMOUR OF GLAMOUR

I take great exception to H Eddie Vaughan's pompous letter of the week in AP 26 April, deriding pin-up, or so-called 'girlie', photography as worthless and just pornographic. I happen to find fine-art nudes extremely tedious and strive for striking erotic images; obviously Mr Vaughan has never looked through fashionable Taschen-style coffee-table books otherwise he would understand the erotic appeal of such images. Presumably, I would be equally bored by his work.

Jonathan Pearson, Cheshire

Your letter, and the previous one, show just how much diversity of opinion there is about what is considered 'good' in this genre, quite apart from those who dislike it all –

Nigel Atherton, Group Editor

LIQUID GOLD

I hope AP's review of the excellent new Canon Pixma iP8750 printer (AP 19 April) will encourage a few more photographers to participate in the rather deserted art of printing out photos rather than staring at them on a screen. Then, in his editorial in the same issue, AP's features and technique editor, Phil Hall – with regard to entering photo competitions – spoke of having your images rescued from the 'shackles of your hard drive and hung on a gallery wall'. A brilliant choice of words. But images are still worth outputting even if they aren't destined to hang on a wall of any variety.

I know three keen photographers who own quality printers, yet shy away from using them due to the extortionate cost of ink. In today's world, where millions of photos are shared online every day, it would make sound sense for firms like Canon and Epson to keep ink prices more realistic to encourage more photographers to print out their images. But there's two chances of that happening: little and none. Liquid gold indeed! **Terry Armstrong, Tyne and Wear**

A good point, Terry. The cost of ink is no doubt the reason why people don't print more than they do – and I include myself in that –

Nigel Atherton, Group Editor



BACK CHAT

AP reader Susan Durrant reveals the joy in printing your own high-quality images at home

MY DAUGHTER and her family returned from holiday recently with hundreds of digital photos to show us. Great! What wasn't so great was that they were all on a memory stick and, frankly, were rather painful to flip through on my PC. How much easier would it have been sitting in comfy chairs browsing through sets of prints instead of crowded around the computer?

As many photographers now know to their cost, storing images on your computer hard drive is a risky affair. And in terms of enjoyment, particularly for family-orientated photography, there is nothing to beat hard copies of your photos rather than staring endlessly at a computer screen.

I bought my first DSLR last year and immediately fell for the charms of home printing. Initially, I experimented with PictBridge printing. However, I found it limiting in terms of enhancing my photos, so a second-hand PC, along with Photoshop Elements 7, set me on the path to home printing – usually with great results. When I think of my old way of making home-processed prints, in my cramped, cold outhouse darkroom, sitting in the warmth of my lounge making quality mono or colour prints is sheer luxury.

Devoted film buffs will tell you there's no digital equivalent to watching a print appear, as though by magic, in a dish of developer. Don't you believe it. Seeing an A3 colour or mono print slowly emerging from your printer is the digital equivalent. Plus, the amazing range of inkjet media available nowadays and the luxury of working in a comfortable environment means that making quality black & white prints, without the use of smelly chemicals, is a doddle. And my Epson A3 printer, which is geared for neutral mono prints, makes life so much easier.

Occasionally, if I've shot a lot of family snaps, I'll have them processed at a high-street lab. I later download the files onto my PC as well as a portable hard drive. But I avoid the photo CDs high-street labs offer as they're low-resolution, which becomes horribly apparent when attempting large prints. Many photographers are turned off home printing by the outrageous cost of printer ink. I share their viewpoint. But when you've worked an image in Photoshop and it's prepared for printing, the wait for an end result after you click on the print button is full of anticipation. When that result is a fine-quality colour (or mono) print that, with adequate care will last a lifetime, there's no feeling like it. To paraphrase a quaint old saying, one photograph in the hand is worth a thousand on a computer.



JASPER WILKINS

Jasper Wilkins is originally from Birmingham, but currently living in Farnham, Surrey. His work revolves around equality, culture and communication. He started his photographic journey at the age of 16 with a compact digital camera and it has since developed into a desire to create positive media from an anthropological approach. Jasper is currently working on a project that helps progress creativity in developing countries and is keen to work with international development.



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PHOTO INSIGHT

Jasper Wilkins took first place in the Olympus and Exhibtr Student Photography Competition with this portrait. Here, he talks about the image and the power of photography

IN OCTOBER last year, Olympus and the website Exhibtr put together a competition for students with the theme 'People and Portraits'. I was the overall winner with this image I took in Ethiopia of two children drinking from a bottle of water. It's called 'Water of Life'.

I visited Ethiopia last year for three months to engage in some voluntary work with a charity. I've always wanted to work within the field of development and with children. It's a combination of a desire to help others and to experience other ways of life. I'm planning to go back there within the next few months.

My time in Ethiopia basically involved me working with children and helping out with general community-based activities. More

specifically, I was a teacher working with around 200 students. The schools there have a lot of academic subjects, but there aren't really programmes in place to teach the children things such as art and drama. That's what I tried to do while I was there. I wanted to give the children access to art and inject some enjoyment into their day-to-day education.

The thing I learned in Ethiopia was that while we in the United Kingdom obviously face a lot of problems, sometimes we have to realise that there are more important things to focus on. Things are never quite as bad as we convince ourselves they are. It's only when you visit the areas of the world where people are suffering



'It shows what a precious commodity water is in these parts of the world, and just how vital it is to our existence as a species'

and another looking over his shoulder. He has a strong desire to get to the water, too. It shows what a precious commodity water is in these parts of the world, and just how vital it is to our existence as a species.

Once I'd selected this image to work on, I began by darkening the background before deciding to throw the entire area into black to focus attention on the central subjects. I then worked on the light a little and converted it to monochrome so the distraction of colour was removed. The initial stages of post-production were carried out in Photoshop – just basic tweaks using the Curves tool – and the rest was done using Nik Software. This software allows you to edit each part of your image separately and as such was a great benefit to me.

I've been interested in photography for around five years now. In fact, I'm in my first year of studying photography at degree level. My style of photography has developed from documenting my own day-to-day life to the lives of the people I encounter. Over time, I've learned that I can use photography to deliver a message and as a storytelling device. Like many photographers, I saw early on that there is a real power in photography as it can communicate certain themes better than any other medium. Photography is such a pure visual device that your mind can process it much faster than words. The malleability of photography is appealing, too – no two interpretations of an image will be the same.

One photographer I admire is Sebastião Salgado. He has the ability to say what he wants to say within an image rather than simply presenting an aesthetic scene. There's a message there. He does a lot of work dealing with themes of sustainability and the environment, and his images are unparalleled, particularly those in his book *Genesis*. There are very few photographers in the current era producing the kind of work he does. **AP**

Jasper Wilkins was talking to Oliver Atwell

real impoverishment that you begin to get a clearer context of what's important.

I took a Panasonic Lumix DMC-G10 micro four-thirds camera with me on my trip, because I wanted to be able to document as much of my time in the country as possible. It's such a compact camera that it isn't an imposing or off-putting presence for people when I'm trying to capture the action and their expressions.

When you're wielding a larger camera, such as a DSLR, for example, it can change the nature of the scene you're documenting, because people are much more aware of the fact that they're being photographed. You lose the precious candid moments that can often lead to great images. The G10 is

also a fast camera, so I rarely lost a shot as the scenes unfolded in front of me.

This was one of the images that I happened across. It seemed unremarkable at the time, but as can be the case with many images, the impact didn't hit me until later. I only spotted it when I was going through the photographs I had taken – I was looking for one that would be strong enough to put in my portfolio. I could almost have missed this because I originally saw it as quite an unremarkable shot, but the more I looked at it, the more I saw its potential.

I think the strength of this image lies in its composition – it's quite important for the overall effect and the message I wanted to convey. You have one child drinking water

You can see more of Jasper's work at www.jasperwilkins.com. Also visit www.exhibtr.com

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– Pixel magazine, issue no. 90

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LEARN
FROM THE
EXPERTS

Shooting on the try line

'Lots of rugby stadiums don't have fantastic lighting in areas where much of the action takes place, such as at the try lines, which are often darkest,' says Mark. 'It may be 2 or 3 stops darker in the same lighting conditions because the corners of the pitch aren't getting the same amount of light.'

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Sports photography

The Amateur Photographer Masterclass with **Mark Pain**

In front of a record crowd, five readers join **Mark Pain** pitch-side at Wembley to capture the drama of a top-flight Premiership rugby match. **Phil Hall** reports

IT MAY be the home of football, but for this afternoon Wembley Stadium opens its doors to rugby, hosting the Aviva Premiership Saracens vs Harlequins clash. Technically a home game for Saracens as their new stadium is a stone's throw from Wembley, they have played here numerous times since 2009.

Squaring up against one of their biggest rivals so soon after the Six Nations tournament has resulted in a world-record crowd for a club rugby union match of 83,889, generating a stunning atmosphere

inside the ground. With the prospect of some incredible action on the pitch from some of the world's best players, it is the perfect place for this month's *Masterclass*.

We've teamed up with Nikon's Join the Pros training course, where we'll be pitch-side for the entire 80 minutes of the game with 2011 Sports Photographer of the Year Mark Pain. We'll be in the incredibly privileged spot right behind the advertising hoardings, free to move around should we wish to get a better vantage point, and rubbing shoulders with the other pros there

that day. This level of access has never been offered before, and Mark will be on hand to ensure we have the best possible chance of capturing the action as it happens just feet in front of us.

STAY FOCUSED

With our photo accreditation issued, we congregate in the windowless working base of the photographers' room in the depths of the stadium, where Mark runs us through what we can expect.

'Today is all about capturing the best moment you can out there on the pitch,' he says. 'It's very easy to spend the whole 80 minutes in a dream mid-zone where mentally you're really enjoying it, you're happy with your camera, but actually you're not totally sharp about getting that moment. The



About the readers

Kevin Diss



Kevin has a passion for action photography that reveals images that cannot be seen in real time. He photographs a range of sports and combines this with his golf addiction to capture golf-course landscapes during visits as part of the *Golf Monthly* top 100 courses assessment panel.

Mike Groom



Mike is a chartered engineer on weekdays and a photographer at all other times. Digital photography restarted his hobby and he now shoots mainly motorsports, events and travel. He enjoys sharing the results online and welcomes all feedback.

Mark Payne



Mark focuses mainly on landscape and wildlife images, as well as being an active member of the Nantwich Camera Club in Cheshire. Mark tries to encourage other photographers to think outside the box!

Suzanne Tully



Sport has always been a major part of Suzanne's life. As a professional tennis coach, she's managed to successfully combine her love of sport with her passion for photography. Initially a hobby, Suzanne has started shooting commissions.

Jamie Tyerman



Currently studying photography at Cleveland College of Art and Design in Middlesbrough and a keen sportsman, Jamie is very interested in pursuing a career in sports photography, with this rugby event confirming that this is the area that he wants to progress in.

Your AP expert... Mark Pain



Mark Pain is a multi-award-winning sports photographer with more than 25 years' experience and international recognition. Covering major events worldwide from the Olympic Games to the Ryder Cup, and from football and rugby World Cups to World Championship athletics, Mark has worked at the top of his profession for many years and is the chief sports photographer for *The Mail on Sunday*. Mark was named Sports Photographer of the Year in 2005 and 2011 at the British Press Awards, as well as the British Airways London Olympics Photographer of the Year 2012 at the UK Guild of Picture Editors awards. Visit www.markpain.com



difference between a good sports photographer and a great sports photographer is that he or she comes away with those moments every time they do a job. That moment may not happen today, as you may be unlucky, but the chances are there's going to be three or four occasions where there will be some fantastic pictures right in front of you. If you're not on top of your game, you will miss it.

'It's very easy in this environment with 80,000 people, which is a big occasion, to suddenly get absorbed in that and not to be clued up about concentration. It really is so important to concentrate as hard as you can today so you're ready when something happens in front of you. Today, I'm going to keep banging on at you as I come round about levels of concentration.'

Focusing and technique are key areas here as well because the difference between today and club rugby is that these teams are going to be massively fast and really dynamic in the last quarter of the pitch as they close in on a try. 'You'll suddenly find as they're coming towards you that they'll be upon you really quickly. It's all about impact and speed of pass, and we need to be up to speed with that,' advises Mark.

Something that often gets overlooked is being physically prepared. 'There is absolutely no way you'll come away with good sports pictures if you're not technically ready and physically ready to take the picture,' explains Mark. 'Be comfortable when taking pictures. That's especially true if you're using two bodies, as you need to be able to swap between bodies easily when the action changes. It's not very easy.'

With that in mind, we grab our photographers' bibs, check our kit, and head out into the light and noise of the stadium in anticipation of the action that's about to unfold in front of us.



MARK PAYNE



KEVIN DISS

Focusing set-up

'Use only the central AF point,' says Mark. 'Having done that, it's our job to keep the action in the centre of the frame. There's a huge amount of movement happening behind the player who has the ball and it's all very easy for the AF system to get confused. They don't know that you want to focus on the player with the ball. We need to narrow that down to one central point.'



FOCUS TRACKING WITH LOCK-ON

♠ To aid the precision of the AF, dynamic-area AF (on Nikon DSLRs) can be used so that if your subject briefly leaves the selected focus point, the camera will focus based on information from surrounding focus points. As well as this, Mark suggests that 'we can adjust the speed at which the

camera tries to work out what it should be focusing on. This won't change the physical speed at which it will focus, but it will change how quickly it will calculate what to focus on, and prevents the camera from immediately refocusing when objects move through the space between the subject and the camera.'



Sensitivity

♠ 'There really isn't an issue in dialling up the ISO, so if it gets a bit gloomy don't

be afraid to increase it. There's no point having a great image spoiled by a little bit of movement in it because you didn't turn up the ISO,' says Mark



Saracens Football Club

Home ground	The Allianz Park in North London is the new home of Saracens, with a capacity of 10,000. The club moved there from Vicarage Road in Watford, which it shared with Watford FC.
History	Based in London, Saracens was established in 1876 as the Saracens Football Club, with the name said to come from the 'endurance, enthusiasm and perceived invincibility of Saladin's desert warriors of the 12th century'. Interestingly, their closest rivals at the time were called the Crusaders.
Trophies	Playing at the top level of domestic rugby union in England, the Aviva Premiership, Saracens were crowned Premiership Champions in the 2010-11 season and, at the time of writing, are sitting at the top of the table this season, as well as securing a home semi-final spot in the European Heineken Cup against Clermont.
Wembley	Saracens aim to play two matches at Wembley each season and have always enjoyed a rich tradition and success at hosting matches and creating great entertainment at the iconic venue. The club has played 11 times at the national stadium since September 2009, winning seven times.
Getting there	The Allianz Park is 400 metres from Junction 2 of the M1 and 12mins inside the M25, so is easily accessible by road and has 800 guest parking spaces. The closest station is Mill Hill Broadway, just 20mins from the City of London.

Equipment checklist

Camera: For best results you'll need a camera with fast and reliable continuous AF, as well as a serious burst-shooting performance. You won't want to be swapping lenses over in the middle of a game, so two bodies is advisable.

Lenses: To really fill the frame, you'll ideally need at least a 300mm focal length on a full-frame camera, while if you're positioned further back a 400mm will be more suitable. If you're using two bodies, then a 70-200mm f/2.8 telephoto zoom will complement the longer lens nicely should the action move closer to you.

Monopod: While most modern telephoto zooms offer some form of anti-shake feature, in some instances it may be desirable to use a monopod to eliminate any risk of camera shake.

Chair: To avoid obstructing the view of people behind, but to also get a more dramatic angle, a small collapsible chair (12in/30cm or so high) is necessary for you to sit on. While you can try kneeling or sitting on your camera bag instead, you'll find it'll be quite uncomfortable for the duration of the match.



JAMIE TYERMAN



MARK PAVIE

Distracting backgrounds

'Shooting in such a large stadium means there's more opportunity of getting shots with very clean backgrounds,' explains Mark. 'The big problem at smaller events is that there will always be areas of the pitch where the background will have something that's pretty much as distracting as can be.'

Metering

◆ 'Ultimately, we're exposing for the player's face – there's no point having a beautifully exposed white shirt if the player's face is dark,' says Mark. 'Rugby is a forward, sideways and a downwards-facing game. As soon as you get some serious action, such as someone being tackled or going over for a try, we may have to dial in some exposure compensation of around 1/3EV.'



KEVIN DIX



SHUTTER SPEEDS

Mark underlines that 'everybody should be shooting at a minimum of 1/800sec to 1/1250sec, depending on your camera.'

The reason for this variance in shutter speed is down to your camera's resolution. With camera sensors becoming ever more densely packed with pixels, light passes over these pixels quicker, requiring a faster shutter speed to compensate for this.

Auto ISO

♦ Auto ISO is really useful if you're trying to shoot at a certain shutter speed and you haven't got the sensitivity set high enough to achieve this should the lighting change. For example, in the sunshine, ISO 400 is fine with a shutter speed of 1/1250sec, but as soon as your player runs into the shade, you need something more like ISO 1600 to still shoot at that shutter speed. Set the camera up with auto ISO and as soon as it detects the need to increase the sensitivity, it will automatically do it for you.'

Would you like to take part?

Our **Masterclass** workshops cover a variety of genres, including street photography, landscapes, documentary, portraiture, wildlife, studio-based lighting and still life. For full details on how to take part, visit www.amateurphotographer.co.uk/masterclass.

If you would like to experience shooting a Premiership rugby game, there are opportunities throughout the year with **Mark Pain** and the Nikon School. To find out more, visit www.nikon.co.uk/training, where you'll find all the information you need about a host of courses and masterclasses on offer.

KEVIN DIX



Washed up

THE FIRST thing people ask me about my project *Found in Nature* is whether I set out to try to communicate an environmental message. That wasn't my intention at all. In fact, the whole thing started quite unintentionally. It had its genesis in another body of work entirely, one dealing specifically with botany called *Lost in Nature*.

I was keen to engage in a project that took me outside of my old studio and I was particularly interested to test out my new camera, a Hasselblad Phase One P25 with a digital back. I work on a lot of commercial assignments and, as a result, I was looking for a project that took me outside of that. The plants that interested me particularly were weeds, the kind of botany you'll find growing at the sides of roads and in marginal areas.

While I was visiting these places I would see a lot of rubbish that had been aged by the elements. It's as if these objects had become abstracted by the weathering process. So many of them had lost their labels and become weather-worn. While there was something attractive about the items I was discovering – the colours in particular – it wasn't until a trip to Jersey Shore that I began my collection of discarded items. As there were no appealing plants to photograph, I started to pick up a



American photographer **Barry Rosenthal** discusses his project *Found in Nature* and his tireless efforts to document the waste found washed up on New York's coastal shores

'Toy Soldiers, Brooklyn, New York'. Many of the items Barry collects present him with a challenge to gather as many as he can to make a shot

lot of small, colourful objects such as bottle caps. They were strewn all over the beach like washed-up seashells. It was then that I began to shoot these objects in the spaces where I discovered them.

ON LOCATION

At that time I had a car in which I carried a small studio kit wherever I went. The main component of that was an 18x24in pad of white paper that I'd use as a small portable studio backdrop. I'd shoot everything on that. It made sense to me, because that's what I was shooting my botanical images on. It was a restriction that I liked working with.

When I was shooting outdoors, I had a piece of diffusing material, light stands and tripods – a whole studio set-up in miniature. The diffusing material was important because I wanted the pictures to remain shadowless. They had to be distinctly uncommercial in that sense, and of course it was important for each image to be consistent in its lighting aesthetic. It didn't matter what the weather was like, because the light was the same.

Eventually, my collection of objects began to expand beyond my expectations. That was when I had to make the decision to move my project into a real studio setting. I could then begin making expansive collages of objects. Shooting on my small white pad became a restriction that no longer appealed to me. I needed the larger community of objects and the interplay between them.

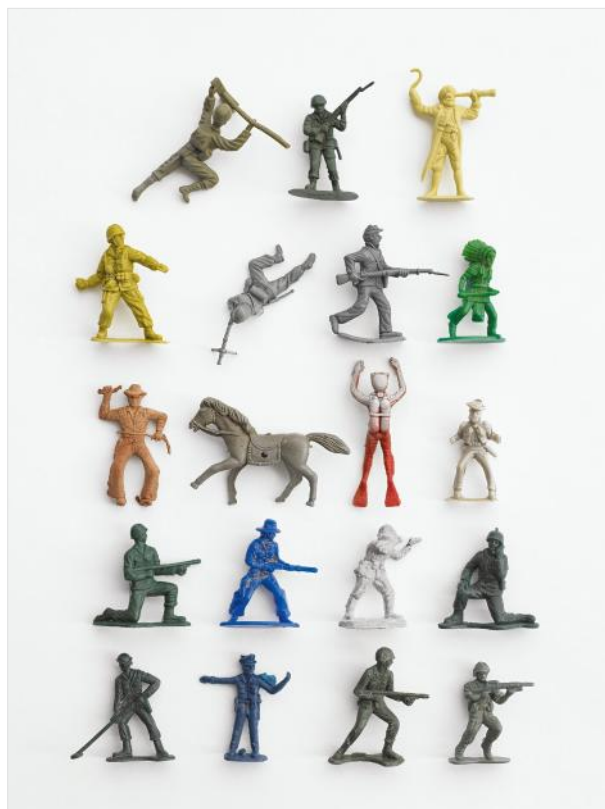
PLASTIC POISON

The funny thing is that when I started this project I thought I'd just find very old things such as rusty beer cans. What surprised me was that all the objects I happened upon were relatively new. The turnaround of consumerism is breathtaking.

Plastic is the material I find more than any other in these images. The reason is that plastic floats and it ends up getting stuck in the salt marshes and on the beach. There's so much waste that's either been dumped in the ocean, fallen off a barge or somehow travelled through the

city's sewer system and storm drains. Everything gets washed off the street and into the harbour. The land, of course, is unable to absorb these items. Even if it could, plastic is still a rampant poison within the environment. It's at an industrial scale now. I used to go beachcombing as a kid and there was nowhere near this amount of plastic out there then.

I think we kid ourselves into imagining that all things break down in the environment eventually. Of course, that doesn't happen, particularly with plastic. The only answer is



'The funny thing is that when I started this project I thought I'd just find very old things such as rusty beer cans'



ALL PICTURES © BARRY ROSENTHAL

Above: 'Blue Ocean'. Sometimes Barry groups random and unrelated items together when they share a similar colour hue

THE COLLECTION

I have kept around half the items I've accumulated. I don't have a big studio, so I only have enough space for some things. The oil bottles had to go because they leak and stink. I sorted them all and sent them off to be recycled. Hopefully, they won't end up back in the ocean.

I have kept green bottles, blue containers and medical paraphernalia. I also have around 20 other collections that are works in progress, but I don't have enough items to complete the images yet. For example, I'm working on something about cigarette packets and lighters. I'll often get 90% of the way with an idea and then have to stop for a while until I find enough items to carry on creating the kind of image I'd like to show.

I don't know when and if I'll complete Found in Nature. It's fun for me to unearth new objects and new ideas. Some of the objects I find are very unusual and it's a great challenge looking for new angles.

At some point I'll get tired of the project, but right now I'm about halfway to what I'd like to show, at least in this part of the world. I think the project is an interesting archaeological survey of what our current society manufactures and the speed at which it moves into our environmental system. **AP**

To see more of Barry's work, visit www.barryrosenthal.com

Left: 'Oil, Alcohol and Drugs'. Plastic items are a recurring theme in Barry's images – an unfortunate side effect of consumerism

to find a way to take these things out of the environment entirely.

NEW SPACES

For now, I'm very much involved in looking for places that I haven't visited before. There's a string of places around New York that I need to investigate. I tend to visit places that are not exactly attractive to people looking to sun themselves. Therefore, they're neglected for years and don't get cleaned. I'll also visit places that are out of the way, underneath the highway and landfills. I never

seem to come across other people in these locations. Funnily enough, no one wants to spend time there except me.

It seems strange to me that waterfront properties are now considered so desirable. It wasn't always that way. The city had no idea what to do with places like salt marshes, so their solution was to fill them with waste. Since then, they've discontinued those landfills and built high-rise apartments on top of them. Landfills are now a part of cultural history and are sought-after spaces for those who can afford to live there.

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Ain't no mountain high enough

WHEN the name Colin Prior pops up in conversation, it's natural to immediately think of impressive panoramic photographs of the Scottish Highlands. After all, the Glasgow-born photographer has rather cornered this particular niche.

Yet Colin's body of work from a long career stretches far beyond the shores of his native country. During a frenzied few years of photography in which he was commissioned to shoot the British Airways calendar, he managed to set foot on no fewer than 40 different countries in his quest for spectacular landscapes.

It was while on a trip for BA that he stumbled upon the Karakoram mountains – if you can stumble on an area that boasts the largest concentration



With his penchant for mountain landscapes and wilderness, **Colin Prior** is testing his skills on a four-year project in the Karakoram mountains in Pakistan. **Andrew James** talks to him

of 8,000-metre-plus mountains, including its highest peak, K2, known to would-be adventurers as the world's second tallest mountain. It also has the greatest number of glaciers outside of the polar regions, so it ranks as a seriously impressive wilderness. Think of the Lake District multiplied a thousand times, but without the teasops.

Colin first visited this vast and remote area in 1986. It has been niggling away inside his head ever since, like an itch that can't be

scratched – except he is scratching it now thanks to a mammoth four-year project that, he says, might even stretch to five. He has support for the first four years already, thanks to cash sponsorship from Lowepro, Rab, Lee Filters and Fujifilm UK.

'Without this financial support, it wouldn't be happening,' Colin explains. 'These companies are putting money into creativity and trying to put something back. That has to be applauded.'

**Cathedral Towers,
Baltoro Glacier,
Karakoram
Mountains,
Pakistan**





Left: The Gasherbrums, Baltoro Glacier, Karakoram Mountains, Pakistan

Below: Vigne Glacier, Karakoram Mountains, Pakistan

Colin has already made one visit to the Karakoram mountains, complete with a BBC TV crew who are documenting his adventure for a show that is expected to be screened on BBC2 Scotland on 11 May. It will be available to the rest of the UK online via the BBC iPlayer.

'My next visit is in June when I'll be out there for six weeks,' reveals Colin. Just getting there is something of a task. The infrastructure in that area of Pakistan is rudimentary, so everything needed to survive has to be carried in by porters. It is a logistical nightmare, but not as daunting as the need to capture a big enough body of images that truly captures the stunning grandeur of the Karakoram.

'My challenge with this project is to create a book that will inspire page after page,' he adds. 'But one big mountain scene after another can make the viewer blasé about the landscape. It's important to combine the bigger scenes with other details within the landscape.'

PHYSICAL STRAIN

Colin, 56, is used to the physical strain of mountain terrain. He says he is now more capable of dealing with the difficulties of working at altitude than he was when he was younger. 'The higher you go, the more impressive it is for photography,' he says. 'However, there is a tendency to become dehydrated and then you go off your food or the diarrhoea can get you. It can be viscous circle. You definitely breathe a lot more heavily, but at least this June the temperatures won't be too cold, although it can plummet at night.'

On his last visit, Colin climbed to 5,000



metres and had planned to go even higher, but the snow conditions were dangerous with a threat of avalanche so he, and the film crew, had to turn back. So what drives him to such extremes? Colin believes the answer is simple: his passion for wild locations. 'I am always looking for undisturbed places,' he says. 'The Karakoram is exactly this. It's as close to perfection as you get.'

There's a strong hint from the sheer

'I am always looking for undisturbed places. The Karakoram is exactly this. It's as close to perfection as you get'



Above: Lichens and wildflowers, Karakoram Mountains, Pakistan

enthusiasm in his voice that the Karakoram project might just mean more to Colin than anything else he has done during his photographic career. It might sound grandiose, but there is a sense that he feels the scale of the Karakoram landscape, the difficulties of simply getting everything into such a remote and inhospitable region, and his own creative ambition to do it justice, all point to one inescapable truth. This is Colin Prior's opus – the work that will define his career.

While he won't admit that himself, he is honest enough to confess that in terms of a single project, this will be his biggest and last on such a scale. 'Considering my age,' he says, 'there simply won't be time for me to do an authoritative body of work like this again.'

CAMERA CHOICES

Surprisingly, Colin hasn't looked to his trademark panoramic style to capture what is clearly one of the broadest landscapes you could hope to find. He's not ruling out that option at some point during the project, but for now, at least, he is content to ply his trade with the Canon EOS-1D X and EOS 5D Mark III cameras. 'It's more of a vertical landscape,' he explains.

He also feels that after 30 years of panoramic photography and the publication of his mighty tome, *Scotland's Finest Landscapes*, he has perhaps brought a bit of a closure to that area of his photography and is content to explore his subject in different ways.

'I used the EOS-1D X for night photography,' he says. 'The quality of the files and lack of noise, even when shooting at extreme ISO settings, was impressive. It opens up a whole sphere of photography that would have been impossible 10 years ago.'

Despite this, Colin preferred the bigger file



Above: K2 and Godwin-Austen Glacier, Karakoram Mountains, Pakistan

size of the Canon EOS 5D Mark III for most of his images, coupling the camera with a range of different lenses, including 20-70mm and 70-200mm zooms, a 300mm f/4L, plus 24mm and 90mm tilt-and-shift optics. And despite a modern trend for blending exposures for the finished result, Colin still firmly prefers to get the result in one frame.

'My philosophy is to get it right in-camera, both exposure and composition, but of

course I will polish my images in post-production,' he says. His software of choice is Adobe Lightroom and it's back in the comfort of the Western world that he works on the raw files from each trip.

'I do a bit of sharpening and perhaps add some vibrancy – just little things to get it as close to what my eye saw when I took the image,' he adds. Colin wants his images to stay faithful to the natural world and says he has seen very few





examples of techniques, like HDR, that have been successful. If an image is overworked he feels it loses something and has a 'plastic feel'.

'All this technology is great,' Colin says, 'but it's knowing when to use it and when to

switch it off. For example, I tend to use the camera's autofocus to ensure that I get the image sharp, but once focused on the right point in the scene, I'll switch it off.'

To help him balance exposures, Colin carries a range of Lee ND graduated filters,

Above: Moonrise, Chogolisa, Vigne Glacier, Karakoram Mountains, Pakistan

with the 0.3ND, 0.6ND, and 0.9ND in both hard and soft-edged versions. 'Good filtration is invisible,' he says. 'I only use filters when I need them because I think the subtle approach is always best. I occasionally use a polarising filter too, but I advocate judicious use. I certainly didn't need a polariser in the high altitude of the Karakoram.'

To store and check his images in the field (or, more specifically, while sitting on a glacier), Colin travels with a MacBook Air. The laptop and all his camera batteries are kept alive by solar chargers. 'I take about six memory cards with me and simply download files to an external hard-drive via the MacBook,' he explains. 'I don't actually shoot a huge amount of images, as coming from a film background I tend to be more careful with each frame. I spend much more time looking for pictures than I do actually shooting them. I am continually assessing and reassessing a scene.'

While Colin is happy to use the technology that camera development gives us, he also feels we are guilty of becoming obsessed with that technology. 'I run courses and when I feel the weight of some bags packed full of all the latest kit and every lens, I do sometimes wonder a bit. Having too much can be worse than having too little,' he says.

It is clear from Colin's description of the landscape that he can hardly wait to return to the Karakoram Mountains this June. You can hear the excitement in his voice at the prospect. 'I just have some sort of connection with the mountains,' he enthuses. 'It's a totally inspiring landscape, giving me so much raw material to work with. Its distance and remoteness are what separates it from everything else.'

There is a passage of text, he explains, in a book called *Stones of Silence* by the field biologist George Schaller, that sums up Colin's own feelings towards the Karakoram mountains perfectly. He reads it out loud slowly and with a quiet conviction: 'I need to establish empathy for an area before I can devote myself to it. The character of a region has much to do with the character of the person describing it, for we see our own heart in a landscape. Once adopted, a wilderness becomes not just an entity but a state of imagination.' **AP**

The Adventure Show: Colin Prior will be broadcast on BBC2 Scotland in early to mid-May. To see more images from Colin, visit www.colinprior.co.uk

Great Trango, Baltoro Glacier, Karakoram Mountains, Pakistan



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1



John Taylor North Yorkshire

Ever since an eight-year-old John was using liberal amounts of tape to wage war against light leaks in the seals of his Kodak Brownie, he has been hooked on photography. Landscapes are John's favourite subject, as he's been into long-distance walking since his teens. He loves how photography allows him to be in control of the entire process, from capture to print. 'Nothing beats looking at a framed print that takes you back to that moment,' he says. To see more of John's images, visit www.trailcllc.com.

Isle of Barra

1 John took this image at sunset, when the light was stunning
Nikon D100,
19-35mm, 1/30sec
at f/14, ISO 200

West Burton

2 The elongated fall of the water gives this image a tranquil feel
Nikon D3, 24-70mm,
30secs at f/16, ISO
160, tripod, ND filter

Beadnell Bay

3 Vivid highlights and deep shadows make this a truly dynamic image
Nikon D200, 19-35mm, 1/100sec at
f/8, ISO 100, polariser

2



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1

EDITOR'S CHOICE

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Eduardo has a great collection of images, but perhaps the most striking shot for me is his lovely forest scene. The shafts of early morning light bursting through the trees work really well to produce a beautifully tranquil shot – *Phil Hall, features & technique editor*



2



3

Shafts of light

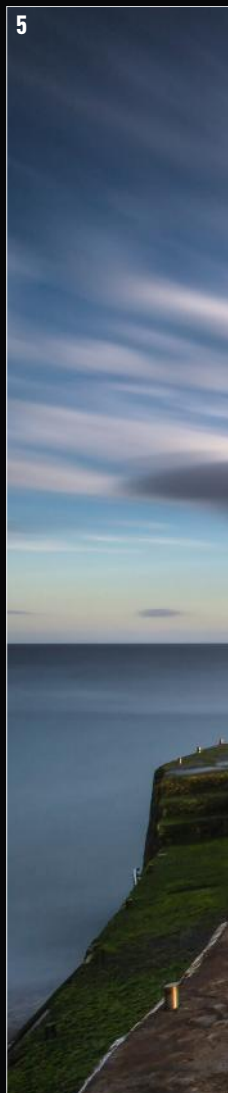
1 This ephemeral sunburst has been beautifully captured
Canon EOS 5D Mark III,
16-35mm, 0.4sec at f/16, ISO
100, polariser, ND grad

Coastline

2 The super-long exposure captures the frothing and surging of the sea as it breaks against the cliffs
Canon EOS 5D Mark III,
16-35mm, 90secs at f/18,
ISO 100, ND grad, Lee Big
Stopper

Looking out to sea

5 The long exposure allows the streaky clouds and misty water to contrast nicely with the intractable rock formation
Canon EOS 5D Mark III,
16-35mm, 171secs at f/16,
ISO 100, ND grad, Lee Big
Stopper



5



Eduardo Marques Portugal

After nurturing a passion for photography throughout his entire adult life, Eduardo decided to publish his photographs and share them with others. A real jack of all trades, Eduardo shoots a range of subjects, including landscape, nature, architecture, sport and street. The images here were all taken on Terceira Island in the Azores, while Eduardo was on holiday. To see more of his images, visit Eduardo's website at eduardo-marques.net.

Rock pool

3 This shot captures the cool glassiness of the rock pool
Canon EOS 5D Mark III, 16-35mm,
4secs at f/16, ISO 50, ND grad

Stone hut

4 The encroaching clouds look almost apocalyptic
Canon EOS 5D Mark III, 16-35mm,
1/160sec at f/9, ISO 100, ND grad





Holly Knowles Cornwall

Holly is an aspiring fashion and glamour photographer who has a portfolio full of wild and colourful fashion pictorials. Shooting on a range of cameras, including a Hasselblad 530CWD digital back, Holly mixes it up shooting both on location and in the studio. She styles her models herself, and can frequently be found scouring charity shops for new backdrops and props for her shoots.

Wreckage

1 Shot on location, this image benefits from the clear sky in the upper third
Canon EOS 300D, 28-300mm,
1/800sec at f/4.5, ISO 100

Face

2 The strong directional light makes this portrait really leap out
Canon EOS 300D, 31mm,
1/60sec at f/4.5, ISO 100,
flashgun, softbox

By the river

3 The bright colours of the props and costumes contrast nicely with the subdued background
Canon EOS 300D, 27mm,
1/125sec at f/4, ISO 200

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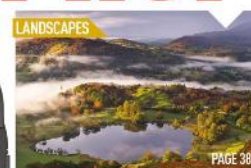


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With consumers on the lookout for more new inkjet papers to plug the gap left by the demise of Ilford Imaging Switzerland, **Fotospeed** believe their new **Photo Smooth Pearl 290gsm** paper is the closest equivalent on the market (*Sample sheets available on request) and has been developed to ensure that existing Ilford profiles work seamlessly.

Fotospeed Photo Smooth Pearl 290gsm is a natural white, heavyweight and instant dry, resin coated, inkjet paper. The beautiful pearl finish matches that of the widely acclaimed, and now discontinued, Ilford Galerie Smooth Pearl paper: a crisp finish with a superb color gamut. It has a unique ink receiving layer giving an instant dry result straight from the printer. Compatible with both Dye and Pigment ink.

Also making their debuts are two other completely new papers...

Fotospeed Metallic PEARL 295gsm has a beautiful metallic/pearlescent surface with a traditional lustre structure. Its state of the art coating gives pin-sharp detail, a wide colour gamut and high D-Max. Its weight gives outstanding lay flat qualities and stiffness and is instant dry.

Fotospeed Platinum ETCHING 285gsm designed in conjunction with landscape photographer Charlie Waite*. This newly developed Fine Art Paper is made from 25% cotton and 75% Alpha cellulose. With a state of the art inkjet coating and velvety texture, It gives the user sharpness, colour gamut and density second to none. Compatible with both Dye and Pigment ink.

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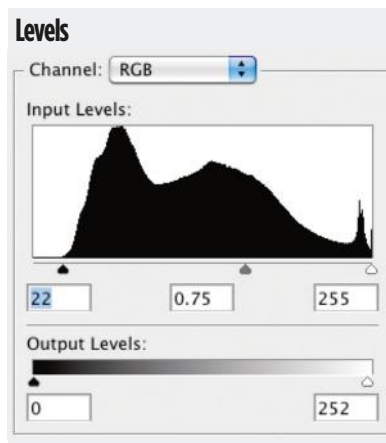
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PICTURE
OF THE
WEEK



Couple on a bench

Helen Groumas
Olympus E-5, 14-35mm, 1/160sec at f/4.5, ISO 200

HELEN has spotted a wonderful scene, and although photographing people from behind is sometimes the soft option, here the angle works very well. There are some great connections within the picture: the browns of the couple's clothes complement the rusts and yellows of the trees in the background, and we are being presented with a pair in the autumn of their years sitting amid an all-autumn environment. You could send it to Saga, Helen – it would make a great lifestyle advert.

I understand why Helen has reduced the contrast of the scene – to soften everything and to induce a dreamy feel – but the haze and the lack of black leave our eyes with not too much to latch on to.

As you can see from the histogram displayed in the Levels window, there is no black in the scene, so I dragged the left-hand slider in until a black was created – in the leaves in the bottom right of the frame. I darkened the midtones a little, too, to emphasise the depth and richness of the colours throughout the scene, and then I reduced the brightness of the white areas by pulling in the white output slider in the bottom right of the Levels window.

The image is now more three-dimensional, but it still retains the peaceful atmosphere of the original. My final act was to remove the distractions on the left and right of the frame by cropping to a portrait format.

It is a beautiful scene and very well spotted, so Helen wins my picture of the week award.



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Original



Crop 1



Crop 2



Crop 3

Woodland scene Brianna Cardenas

Canon EOS 500D, 11-16mm,
1/640sec at f/2.8, ISO 100

WHEN we take a picture, we are effectively saying to the viewer, 'Look at this!' – whatever 'this' is. We are pointing out something and asking others to see it the way we did. But we need to make it obvious what it is we want them to see. In Brianna's woodland image, I don't know where to look

first, or what she wants me to see. There are too few visual clues and too many choices.

Three pictures within this single frame are fighting for attention, so I'm left confused as to which is the main subject and how my eye should travel around the frame. We are automatically drawn to people in any scene, but the people in this picture are partly concealed in the shadows – which suggests to us that Brianna doesn't actually think they are important. Because of this, we look for the next most powerful visual draw, which for me is the graphic shadows of the trees on

the left-hand side of the frame, but I'm not sure whether that is what we are supposed to be looking at, either.

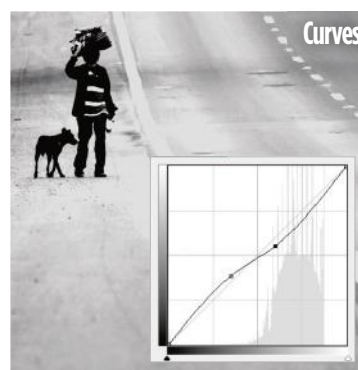
To demonstrate what I mean about there being too many subjects, I've divided the image into the three most obvious compositions – each with its own story. Good photography often comes down to conveying a simple message, and that usually means making choices about what is in and out of the frame. Here, Brianna needed to make that choice and to concentrate on just one element of what was going on in front of her.



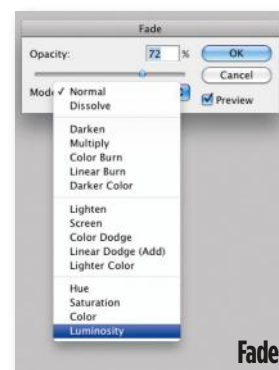
Original



Levels



Curves



Fade

Man by the road Ary Attab

Sony Alpha 330, 300mm, 1/500sec at f/5.6, ISO 160



Edited

THERE is a lot to like about Ary's picture, but there is also a lot that has gone wrong. The shapes of the man and his dog work very well in silhouette against the bright pavement, and the sweep of the road leads us nicely into the frame and creates an effective compositional divide. However, exposure and contrast have gone astray, leaving us with featureless space where deep black and pure white have taken over.

You can see from the histogram that there are few dark tones, as anything vaguely dark has been turned to black, and the graph disappears away to the right with all our highlight information. All I can do now is show you how to introduce tone and texture where there is none. This is a rescue package, not a recommended way of working.

To reintroduce tone to the highlights, I've dragged the white output slider in the Levels

window to the left so that the brightest areas appear as light grey. Then in Curves I used an inverted curve to reduce the midtone contrast, again darkening light areas but also lightening what dark areas we have. While the result is a little flat, the contrast is easier on the eye. There is still a lack of texture, so I added a layer of grain, then faded it using the Luminosity option to get rid of the coloured speckles that come with it. While the image still doesn't look right, it is improved.

My final acts involved introducing some colour to help disguise the tonal voids, using the Burn tool on some of the darker areas of the road to lift them, and cropping the image so that the edge of the road creates a strong diagonal from the bottom corner of the frame. The finished image doesn't look too bad – with a better exposure in-camera, it could have looked fantastic.



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Cokin H250A Gradual ND Kit

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www.cokin.co.uk

Cokin's P-series filters are 84mm wide and suitable for full-frame DSLRs with focal lengths of 28mm upwards. This is a great value kit, with three graduated filters – ND2, ND4 and ND8 – that slot into a filter holder. An adapter ring is required for use, but these are dependent on which lens you are using and are available separately. The H250A kit offers a great entry-level solution into the wonderful world of landscape photography with acceptable durability and build quality, although regular heavy use will see them consigned to the bin in a fairly short time. The optical performance is impressive for the price, although stacking more than one filter in the holder does give a significant magenta cast.

Hoya Graduated ND 10 Filter

Around £340 (82mm)

www.hoyafilter.com

Available in sizes 52mm, 58mm, 77mm and 82mm (from around £210), the Graduated ND 10 from Hoya provides a 3-stop light reduction at the top before evenly fading to a 1-stop reduction at the bottom. To ensure the darkest area can be positioned as needed, the aluminium filter frame rotates. Hoya has used its super-clear optical glass in a wedge layer that is matched and then fused together to create a gradual ND effect. The transition is incredible smooth – perhaps too smooth for some landscape work where the sharp change at the horizon requires a harder edge, but for other work it will be perfect. This is a great option if you want to reduce the overall exposure of the scene, but it's a pricey piece of glass – many photographers will be better served by a more affordable 2-stop-to-clear ND filter.



SRB Photographic 0.6 P Size ND Hard Grad Filter

£12.50

www.srb-photographic.co.uk

SRB's 0.6 P Size ND Hard Grad Filter is an excellent choice for the budget-conscious photographer and a nifty way to net yourself 2 extra stops of exposure in the sky for just £12.50. As it's made from resin, the filter is light and therefore simple to pack for a shoot. An SRB-branded pouch provides some extra protection. Note that since it is a square filter, you'll need an appropriate holder (available separately for £5). This filter is also available as part of a three-filter set, along with a P Size 0.9 ND Hard Grad and P Size 0.3 ND Hard Grad, plus a holding wallet, priced at £34.95. If you've been hesitant about investing in filters, SRB is definitely a good place to start. You can't say fairer than those kinds of prices.



B+W Digital MRC F-Pro Graduated Grey 25% Filter

Around £117 (77mm)

www.bpluswfilters.co.uk

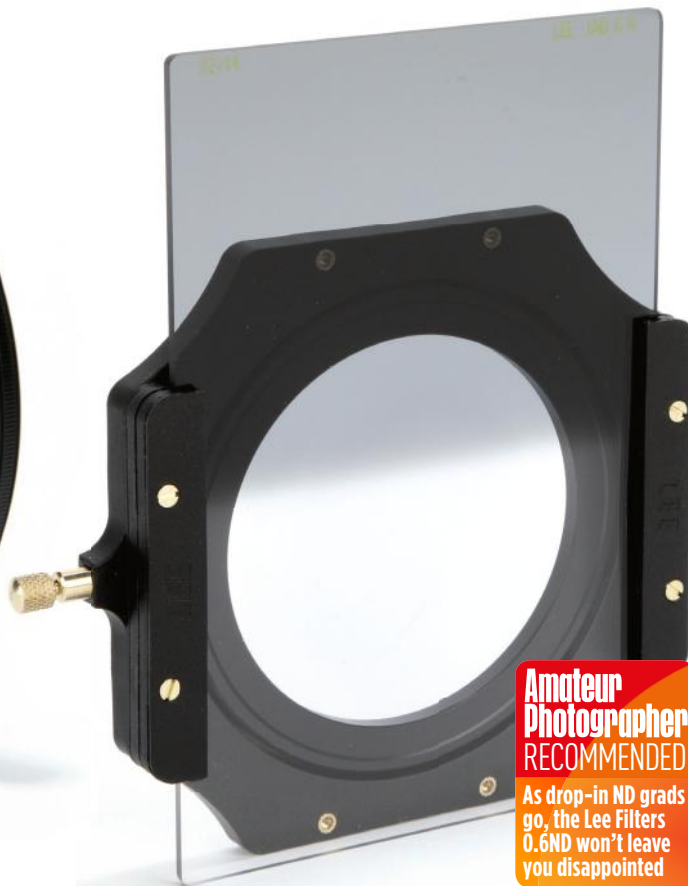
This circular, graduated, neutral density filter from the legendary German filter manufacturer B+W is a tough cookie, with its multi-resistant coating offering great protection against flare and ghosting, as well as being a protective surface. The smooth rotating mount design makes aligning the gradation line with the horizon simple, and accurate engineering means it threads onto the lens very smoothly with the brass filter ring effective at preventing it sticking in the thread. The effect of this 25% soft-edged gradation is very subtle and is in no way a true full grad, but if you shoot landscapes regularly and want to balance sky exposure with a degree of vignetting, you could almost leave it in place permanently. The high-quality optical glass has very little impact on image sharpness and is distinctly superior to resin filters.

Tiffen Digital HT ND 0.6 grad

Around £170 (77mm)

www.tiffen.com

Tiffen's filters have a solid reputation, that is well deserved. The Digital HT (High Transmission) series upholds the tradition in exemplary fashion thanks to an enviable feature set. The filter is titanium-coated, which Tiffen promises will reflect less than 1% of light that hits the front surface. Sometimes toting a slender ND filter around can feel a little like walking on eggshells, and while you wouldn't want to toss the Tiffen filter around a park, it feels sturdier than average thanks to its titanium build. Although multi-coated filters can be risky to clean, Tiffen claims that the Digital HT grad can be cleaned worry-free, providing a little more peace of mind. The Digital HT ND 0.6 is available in a variety of sizes, from 52mm (around £50) to 82mm (around £120).



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go, the Lee Filters
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Lee Filters 0.6ND Hard Grad

Around £80 (100x150mm)

www.leefilters.com

There's no fewer than ten neutral density graduated filters in Lee Filter's range from which to choose, with both hard and soft varieties available. As a general rule, a hard grad such as the 0.6ND 100x150mm filter is best for images containing a horizon or where there's a hard transition between the sky and the foreground. Available for Lee Filters 100mm, Seven5 and SW-150 systems, the 0.6ND grad reduces exposure by 2 stops and is made from resin, not glass, so it's less likely to get damaged and will survive an accidental drop out in the field. It is supplied in a well-protected padded pouch, but for those who haven't already invested in the Lee Filters system, a filter holder and adapter ring (available separately) will be required. For those starting out, the Lee Foundation Kit (£55) is highly recommended. It comprises a holder that allows up to three filters to be attached at any one time. Although this does initially increase the outlay, it should be looked at as an investment for those who'd prefer the drop-in type of filter that can be easier to attach than the screw-in kind in cold conditions or when operating the camera in cold conditions wearing gloves.

FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Sigma 50mm f/1.4 DG HSM Art

We test the new 50mm Art lens that promises quality close to that of the £3,000 55mm f/1.4 Zeiss Otus for a fraction of the price.

AP 17 May

onOne Perfect Photo Suite 8

We test a photo-editing software package that is designed to make your images look their best.

AP 17 May

Nikon 1 V3

Nikon's 1 V3 compact system camera boasts full-resolution photos at 20fps with continuous AF and built-in Wi-Fi. We put it to the test.

AP 24 May

Panasonic Lumix DMC-GH4

With a weather-resistant body and shooting 4K video, we find out how the Panasonic Lumix DMC-GH4 performs.

AP 24 May

TESTBENCH: SIX OF THE BEST

We review six of the best power banks for photographers.

AP 24 May

Panasonic



Image taken by Mark D Baynham
Digital Depot Customer
The Shard , London 2013

Panasonic 25mm F1.4
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The best Nikon APS-C DSLRs

There are similarities and subtle differences between the D3300, D5300 and D7100 in Nikon's APS-C DSLR line-up, which makes choosing between them a tough decision. We compare the abilities of each to see which model offers the best image quality

Michael Topham
Deputy technical editor



FOR THOSE people who have set their sights on owning a Nikon DSLR, whether as a main camera or as a back-up body, there are no fewer than 18 models to choose from in Nikon's line-up. For the novice looking to buy his or her first DSLR, the Nikon D3300 comes highly recommended for the way it delivers an impressive specification at a price of around £500. Those who can

stretch their budget by around £120 have the choice of the slightly more advanced D5300 – a model that looks virtually identical to the D3300 and shares the same 24.2-million-pixel resolution, but which benefits from a few more practical functions, such as built-in Wi-Fi. Then there is the D7100. Sitting above the D5300 and costing around £840, the D7100 is the most advanced enthusiast, cropped-sensor model currently in Nikon's range.

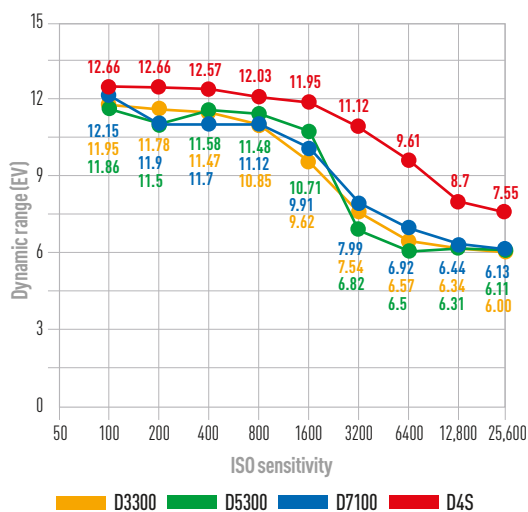
While all three models offer something different, based on the ability of the consumer they're aimed at, each also present its own questions. Does the D5300 make the better buy over the D3300? Will

The D7100 is the largest of the trio, being 235g heavier than the D5300 and 305g heavier than the entry-level D3300

novices outgrow the D3300 too quickly? Is the £340 difference between the D3300 and D7100 justifiable?

Before subjecting the cameras to the full lab test to ascertain which offers the superior image quality with regard to detail, dynamic range and noise performance, it's important to outline the key differences. Those unfamiliar with the Nikon system could be under the illusion that similarities between the three models are few and far between, but there are, in fact, a number of key crossover areas. We'll kick off by familiarising ourselves with the key functions before focusing our attention on build quality and





DYNAMIC RANGE

PRIOR to testing dynamic range, we asked Nikon whether the sensor used in the D7100 is different from the one in the D3300 and D5300. While the company confirmed that the sensor is different, it was not willing to state whether the D3300 shares the same 24.2-million-pixel sensor as the D5300. We're left to assume that they do, based on near-identical dynamic-range readouts.

As the graph above shows, the dynamic range of all three cameras is similar, despite the fact the D3300 and D5300 feature a revised sensor to the D7100. At the lowest and highest sensitivities, the D7100 appears, on paper, to have the edge over the D3300 and D5300, although it is a very small margin. The D5300 has the best performance between ISO 800 and ISO 1600, but the figures at these two settings are within a margin of error.

Readouts at around the 12EV mark at a camera's base ISO reveals an excellent performance. The wide dynamic range of these three models will be well received by photographers who like to squeeze out a high level of detail from bright highlights and dark shadows. As a point of reference, we have included the dynamic range results of the Nikon's flagship D4S model. While the D4S is shown to have a wider dynamic range than the trio on test, it is perhaps not by as big a margin as some would presume.



'The D3300's AF system will meet the demands of first-time DSLR users, locking on to subjects quickly in bright conditions'



handling. Touching on performance, too, we'll analyse our lab results in an attempt to uncover which Nikon APS-C-format DSLR provides the best image quality and all-round performance for the best price.

FEATURES

Although it is classified as an entry-level model and it is the most affordable option of the three, the D3300 is by no means underspecified. Just like the D5300, the D3300 boasts a 24.2-million-pixel sensor and has no optical low-pass filter to help maximise the level of detail captured – a trend that all started on non-full-frame Nikon DSLRs with the arrival of the D7100. Although the physical size of all three CMOS sensors is the same (23.5x15.6mm), and the maximum pixel output is identical

(6000x4000), the D7100 has a marginally lower total effective resolution of 24.1 million pixels. Take into account the native ISO 100–12,800 range on the D3300 and D5300 (expandable to an equivalent of ISO 25,600), and both models have a 1EV advantage over the D7100, which only shoots as high as ISO 6400 before its extended settings come into play to take it up to its maximum ISO 25,600 setting. This implies that the D3300 and D5300 benefit from a different CMOS sensor – something we'll touch on shortly.

Nikon's latest Expeed 4 image-processing engine is used on both the D3300 and D5300. Despite this, the Expeed 3-equipped D7100 remains the first choice for shooting action, being capable of shooting continuously at 6fps, or up to 7fps in its 1.3x crop mode. The fastest the

D3300 and D5300 can shoot is up to 5fps and neither model offers the option of a 1.3x crop factor, which is an advantage to D7100 users who like to get closer to the action with telephoto lenses, albeit at a reduced resolution of 15.4 million pixels.

One of the key areas in which the three cameras differ is in their autofocus systems. As is perhaps to be expected, the most basic model, the D3300, features the fewest autofocus points. It has an 11-point AF system with one cross-type sensor in the centre, which is not as advanced as the D5300's 39-point AF system that includes nine of the more sensitive cross-type sensors.

The D3300's AF system will meet the demands of first-time DSLR users, locking on to subjects quickly in bright lighting conditions. When I attempted to focus in

The level of detail recorded by each of the DSLRs' 24-million-pixel sensors is very similar, illustrated in the real-world image (left) and our lab testing (right)

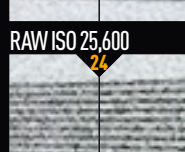
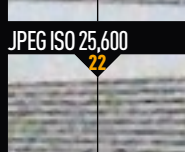
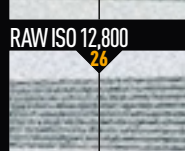
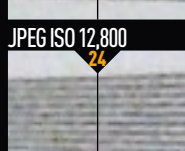
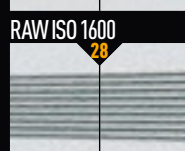
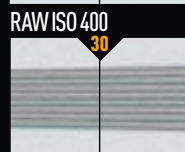
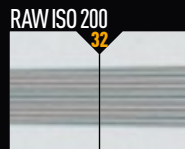
RESOLUTION AND NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart. To keep our results comparable and consistent, each DSLR was

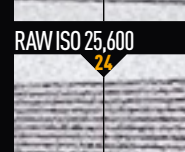
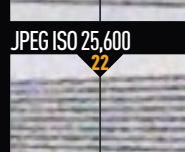
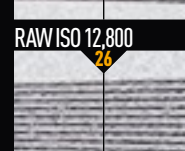
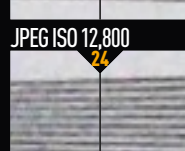
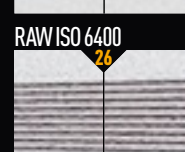
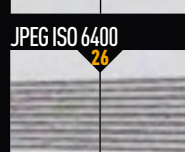
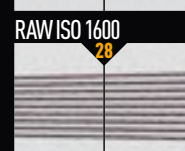
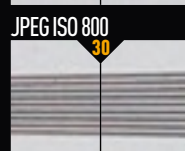
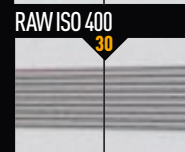
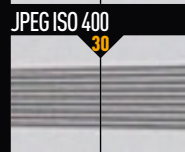
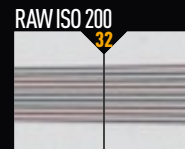
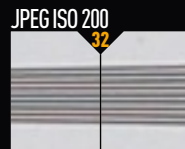
attached with a Nikkor 35mm f/1.4G set to f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately.

The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

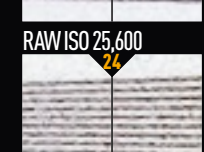
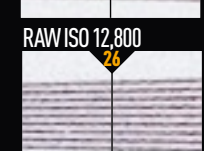
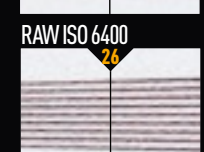
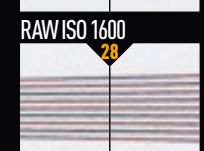
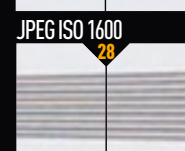
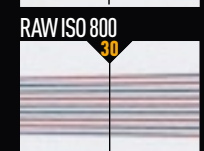
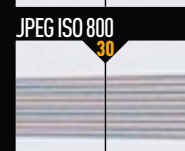
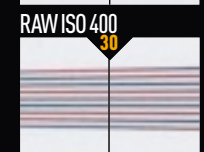
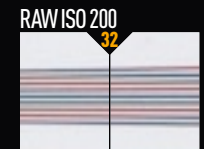
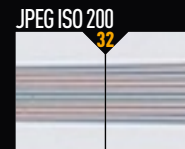
Nikon D3300



Nikon D5300



Nikon D7100



low-light conditions, the acquisition speed wasn't as fast or as responsive as the D5300 or D7100. On the subject of low light, it wasn't until we photographed a dark scene with all three cameras that we discovered the D3300's AF points are more difficult to view due to the fact they're much smaller than those of the other two models. Overall, the D7100's Advanced Multi-CAM 3500DX autofocus sensor module, with its 51 focus points and 15 cross-type sensors, is hard to beat, and offers the best coverage over a reasonably broad range of the frame.

Wi-Fi connectivity is featured only on the D5300. Users wanting to connect the D3300 or D7100 to a smartphone or tablet will need to purchase the WU-1a Wireless Mobile Adapter (around £45), but the drawback is the way this protrudes from the side of the camera body. The D5300

also excels at the rear, boasting a 3.2in, 1.037-million-dot display of the pull-out-and-tilt variety, unlike the fixed screens found on the D3300 and D7100. Ideal for those who regularly shoot from low or high angles, the sharpness and clarity of the D5300's screen is in a league above the D3300's 3in, 921,000-dot monitor, although it can't quite match the impressive quality of the D7100's 3.2in, 1.229-million-dot display.

Regarding frame coverage, the D7100's viewfinder provides an accurate 100% field of view. This permits a view exactly matching that of its sensor and comes with a high 0.94x magnification that's a cut above the D5300's 0.82x magnification. The D3300 offers the same 95% frame coverage as the D5300, but boasts an improved 0.85x magnification, making it the better specified of the two.

BUILD AND HANDLING

The D3300 and D5300 share similar dimensions, giving the impression they will feel alike in the hand. Both offer reassuringly secure, comfortable handgrips that let you wrap your hand around to get a good solid hold. Connected to heavy telephoto zooms or held in a larger-than-average-sized hands, however, the cameras can feel on the small side, but with their kit lenses attached or used with the DX-format lenses for which they're designed, they feel very well balanced and make a great choice if you're conscious of travelling light. The extra 70g of the D5300 plays a part in its handling. It feels fractionally more solid than the D3300 and its toggle switch around the mode dial makes for intuitive operation of live view mode.

Whereas the D5300 has a



D3300 1/160sec at f/11



D5300 1/100sec at f/11



D7100 1/125sec at f/11



➔ 'monocoque' design that involves a single shell made of carbon-fibre-reinforced plastic without a metal chassis, the D7100 employs magnesium-alloy top and rear covers for maximum robustness and durability. Weighing 195g and 265g more than the D5300 and D3300 respectively, the D7100 also comes weather-sealed to the same standard as Nikon's professional-level D800. Although this won't be a requirement

for all photographers, a sealed body does allow users to keep shooting no matter how harsh the environment, while at the same time reducing the risk of water and dust creeping into the internals. For travelling, or in circumstances where a number of lenses will be carried, the D7100 will increase the weight of a kit bag, but if you're prepared to make this sacrifice you'll get a DSLR that feels considerably more robust than the D3300 and D5300 in return.

The performance of the D3300's metering system is different to that of the D7100 and D5300, with images appearing around 1/3EV-2/3EV darker in bright conditions

The spacious layout of buttons across the body and twin control dials for independently adjusting aperture and shutter speed give the D7100 a premium feel, and its LCD display on the top-plate is invaluable for referring to camera settings – a feature lacking on both the D3300 and D5300.

With mention to the cameras' graphical user interfaces (GUI), the D3300's GUI feels somewhat more crowded than that of the D5300 and D7100 due to its smaller

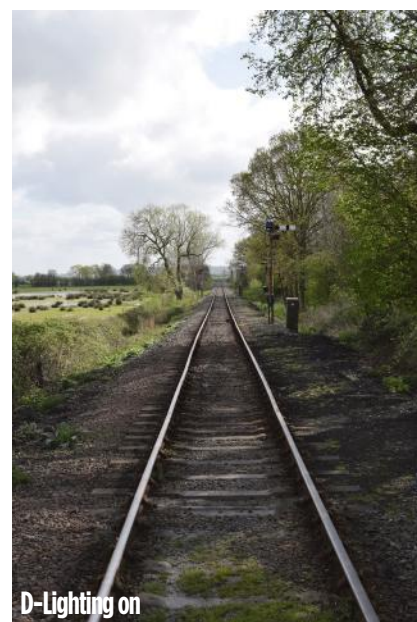
FEATURES IN USE ACTIVE D-LIGHTING

INCLUDED on all three DSLRs is Active D-Lighting – a mode that can be used to brighten dark tones and darken the brightest areas in an image to ensure that more detail is visible across a broad tonal range. This mode comes into its own in high-contrast scenes at risk of blown-out highlights or a loss of detail in the darkest shadows. Active D-Lighting is found in the shooting menu, but whereas the D5300 and D7100 offer precise control with a selection of low, normal, high, extra high and auto settings, Active D-Lighting on the D3300 is much more basic, only allowing the feature to be turned on or off.

As the human eye is capable of seeing more detail in the shadows than in the highlights, most dynamic range optimisation systems are calibrated towards extracting more detail from the darker parts of the image. Nikon's Active D-Lighting system is no different, and while D3300 users will typically find themselves leaving Active D-Lighting permanently switched on for the best results, D5300 and D7100 users should set Active D-Lighting to normal for day-to-day use and manually adjust it to high or extra high in extreme conditions for a broader tonal range.



D-Lighting off



D-Lighting on

‘Whereas the D3300 features a 420-pixel RGB sensor, the D5300 and D7100 rely on a 2016-pixel RGB sensor metering system’

screen. That said, the design of each camera's GUI is excellent. The GUIs of the D3300 and D5300 are both tailored to novices who appreciate easy-to-understand visuals, such as how the aperture value relates to the aperture opening of the lens. The D3300 provides access to 10 commonly used settings from its info display – not as many as found on the D5300 – and lacking a vari-angle screen, the D3300 and D7100 list their playback, menu and zoom buttons beside the screen, which on the D5300 are smaller and less intuitive to find.

METERING

Whereas the D3300 features a 420-pixel RGB sensor, the D5300 and D7100 rely on a 2016-pixel RGB sensor metering system. To uncover if there were any obvious differences between the systems, we set each camera to its matrix metering mode, which works by gathering information from the RGB sensor and factoring in distance information provided by the lens to calculate accurate exposure.

Interestingly, in use we found the D3300's metering system produced images that were around 1/3EV–2/3EV darker than those produced by the D7100 and D5300 when shooting high-contrast scenes where subjects were illuminated by sunlight. Thankfully, this exposure difference wasn't at the cost of underexposure, and unlike the D5300 and D7100, which occasionally benefited from –0.3 to –0.7EV exposure compensation, the exposures produced by the D3300 were hard to knock and required minor adjustment. Taking several more shots in similar lighting conditions supported our findings. Even when shooting towards the sun through a stand of trees, the D3300 handled the scene best, capturing an image that required less work with the highlights slider in Camera Raw to recover detail from burnt-out areas.

NOISE, RESOLUTION AND SENSITIVITY

The D3300, D5300 and D7100 put in a comparable detail performance on test. To guarantee our resolution testing was comparative and fair, we connected each body to one of the best prime lenses in the Nikon system – the Nikkor AF-S 35mm f/1.4, which is equivalent to 52.5mm when the 1.5x crop factor is taken into consideration. With this premium optic attached and each camera set to shoot in the uncompressed raw format, all three resolved an impressive 32 lines per

millimetre (lpmm) at ISO 100. Readouts at higher sensitivities were also consistent, with 28lpmm being resolved at ISO 1600 and up to 26lpmm being made out at ISO 12,800. These resolution test results confirm our initial prediction that there's no detail advantage to be had from choosing the more expensive D7100 over the D3300 or D5300, but can the same be said for the way each camera handles noise?

As to be expected, clean, noise-free results are produced by each camera between ISO 100 and 400, and it's not until ISO 800 is reached that the first signs of luminance noise start to become obvious in raw files when they're inspected at close magnification. Pushing up to ISO 1600 revealed an comparable level of luminance noise, although in our test images at higher sensitivities we discovered that the D3300 and D5300 are slightly less prone to colour noise compared to the D7100 – something we put down to the newer sensor working more effectively with Nikon's latest Expeed 4 image processor.

Although all three cameras are capable of shooting as high as ISO 25,600 by using the H2.0 setting on the D7100 and the Hi1 setting on the D3300 and D5300, it should be avoided. At this setting the D7100 produced a green cast compared to the magenta cast produced by the D3300 and D5300. On a day-to-day basis, the limit to which we'd be willing to push the sensitivity is ISO 3200, although acceptable results are also achievable on all three cameras at ISO 6400, and ISO 12,800 at a push, after noise reduction is applied. **AP**



Nikon D3300



Nikon D5300



Nikon D7100

Street price	£500 (body only)	Around £620 (body only)	Around £840 (body only)
Sensor	24.2-million-effective-pixel, APS-C-sized CMOS sensor	24.2-million-effective-pixel, APS-C-sized CMOS sensor	24.1-million-effective-pixel, APS-C-sized CMOS sensor
Output size	6000 x 4000 pixels	6000 x 4000 pixels	6000 x 4000 pixels
Lens mount	Nikon F	Nikon F	Nikon F
File format	NEF (raw), JPEG, raw + JPEG simultaneously	NEF (raw), JPEG, raw + JPEG simultaneously	NEF (raw), JPEG, raw + JPEG simultaneously
Metering system	TTL exposure metering using 420-pixel RGB sensor	TTL exposure metering using 2016-pixel RGB sensor	TTL exposure metering using 2016-pixel RGB sensor
Shutter speeds	30-1/4000sec	30-1/4000sec	30-1/8000sec
Viewfinder	Pentamirror with 95% coverage and 0.85x magnification	Pentaprism with 95% coverage and 0.82x magnification	Pentaprism with 100% coverage and 0.94x magnification
ISO	100-12,800, extendable to 25,600	100-12,800, extendable to 25,600	100-6400, extendable to 25,600
White balance	Auto, 12 presets with fine-tuning, plus manual	Auto, 12 presets with fine-tuning, plus manual	Auto (2 types), 12 presets, Kelvin, manual (up to 6 values), all with fine-tuning
AF points	11 points, selectable manually or automatically	39 points, selectable manually or automatically	51 points, selectable manually or automatically
Weight	460g	530g	765g
Dimensions	124 x 98 x 75.5mm	125 x 98 x 76mm	135.5 x 106.5 x 76mm

Conclusion

THE NIKON D3300, D5300 and D7100 are all 24-million-pixel DSLRs capable of delivering equally impressive levels of detail from their APS-C-sized sensors. Each model has an excellent set of features tailored for different photographers' needs. For those who want a tilting screen and wireless connectivity, it's the D5300 that gets the nod. It costs around £120 more than the D3300, but it's worth paying for the more sophisticated autofocus system and larger screen, and is better tailored for novices wanting to enhance their photographic ability quickly.

That said, it shouldn't put off anyone from considering the D3300. This is one of the best-specified DSLRs that £500 can buy, and it will satisfy casual photographers' needs without committing them to the outlay required for more advanced features that may just get overlooked.

If you're undecided between the D5300 or D7100 and can stretch your budget to around £840, the D7100's robust chassis, superior feel in the hand and top-line spec will satisfy the demands of most enthusiast photographers. Features such as its 1.3x crop mode, wide AF coverage, larger battery and dual SD card slot make it a great match for advanced photographers or to those who feel their ability has outgrown their current entry-level model.

As we envisaged at the start of this test, budget plays a big role in which DSLR will be chosen. However, there's no bad camera and they're all excellent in their own right.

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ENTRY: A SET OF PICTURES MADE UP OF 5-8 PHOTOGRAPHS. ALL ENTRIES MUST BE IN DIGITAL FORMAT (FROM A DIGITAL CAMERA OR SCANNED FILM ORIGINALS).

FIRST ROUND: NATIONAL DEADLINE – Friday 16 MAY 2014*

Send a set of pictures of 5-8 images relating to the theme 'Architecture' to apcompetitions@ipcmedia.com, with the word 'Architecture' and your name as the subject heading, by Friday 16 May 2014. Images should be in JPEG format and no bigger than 800 pixels on the longest edge. Include your name, address and a contact number in the email. Images from the first-prize winner will go forward to the international round of the competition (see below). First, second and third-prize winners will be chosen by the editorial staff of *Amateur Photographer*. The results will be published in AP 14 June 2014.

All national Maestro winners will be published on Facebook at the end of June for the EISA Readers' Choice competition.

FINAL ROUND: INTERNATIONAL

All first-prize winners from the 17 EISA countries will be brought in for the final international judging at the General Meeting of EISA at the end of June 2014. There will be 17 editors-in-chief as judges.

1st prize: €1,500 and EISA Photo Maestro 2014 trophy
2nd prize: €1,000 and EISA Photo Maestro 2014 trophy
3rd prize: €750 and EISA Photo Maestro 2014 trophy

All three winners will be published in the September or October issues of all 17 EISA photo magazines. All three winners will be invited to Berlin, Germany, for the official EISA Awards ceremony.

For further details, terms and conditions, visit www.eisa.eu or www.amateurphotographer.co.uk/EISA2014

• EISA PHOTOGRAPHY MAESTRO 2014
• PUBLICATION IN 17 PHOTOGRAPHY
MAGAZINES IN EUROPE



**MAESTRO
PHOTO
CONTEST
2014**

* NOTE: PHOTOGRAPHERS ENTERING THE UK NATIONAL ROUND OF THIS COMPETITION MUST BE UK RESIDENTS

AskAP

Let the AP team answer your photographic queries

SHOOTING MOTORSPORTS



Q I have a Nikon D90 that I wish to use it for motorcycle racing shots. I have a Nikkor 70–300mm lens and went to a race meeting and took more than 400 shots. Some were taken in sport mode, some in auto, some in aperture priority and loads in manual. I had the ISO set to auto, and later at ISO 200 and then at ISO 800. I tried evaluative, centreweighted and spot metering, and I used a monopod. I took shots of bikes on a 50mph corner at 1/500sec and also tried 1/1000sec and 1/125sec, but all of my shots are blurred and I could not freeze the subject. I am not too clued up on the autofocus (my viewfinder has three or four rectangles all searching to focus), so what am I doing wrong? **sidewaysid**

A First, I would recommend heading to a 'slow' corner to practise taking shots, which is exactly what you've done. I would advise shooting JPEGs to maximise the frame rate and burst depth, and setting the camera's drive mode to continuous shooting (I'd go for Continuous H, or high speed, on the D90). Auto white balance is usually preferable, especially in changeable conditions when it's easy not to notice the weather clouding over.

When it comes to focusing, many consumer cameras can struggle to lock on to a fast-moving subject, which can lead to out-of-focus results, so I suggest you pre-focus your lens. The simplest way to do this is to focus the lens manually at the point where you want to photograph your subject so you aren't waiting for your subject to enter the frame and then trying to focus on it. All you then need to do is fire the shutter when your subject's in the right place.

However, getting your subject in focus is only half the battle. You also have the subject's movement to contend with. This largely comes down to shutter speed, and the size of the subject in the frame, its speed and the direction it's moving across the frame all affect the shutter speed required to 'freeze' the movement. Generally, a large subject moving quickly across the frame requires a much faster shutter speed than a smaller, slower subject moving towards you. A handy hint is to zoom out slightly, and then crop your images post-capture – you

may lose a few pixels doing this, but it makes it easier to record a sharper image to start with.

The obvious shooting mode for controlling the shutter speed is the one you didn't try – shutter priority. In this instance, you could decide on the shutter speed you want or need to use (try 1/500sec as a starting point) and then increase the camera's ISO until the aperture set by the camera is roughly 1 stop down than maximum (so around f/8 on your 75–300mm zoom). This may mean the ISO is set at 1600, but a noisy shot is better than a blurred and unusable one.

Rather than use a monopod, I would suggest you handhold your camera so you've got more freedom in moving it, and then pan with your subject (see this week's *Glossary*). Beyond that, it's simply a case of practice, practice, practice! You can then start experimenting with the shutter speed to increase or decrease the amount of background blur. **Chris Gatcum**



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



LENS CLEANING

Q On page 3 of the *Improve Your Landscape Photography* supplement (free with AP 29 March), you suggest that a microfibre towel is soft enough to clean a lens. I was advised that microfibre cloths for lens cleaning are made using a special short fibre, and that normal microfibre is designed to pick up dust and grit. Is this correct or just an urban myth? **Keith Jones**

A My advice is simple: only use a cloth that has been designed specifically for lens cleaning to clean your lenses. Anything else is best avoided, which includes the bottom of your T-shirt or the corner of your hanky when you notice a greasy smear on your lens.

Chris Gatcum

EVER-READY CASE WANTED

Q I recently bought a Leica D-Lux 6 with an electronic viewfinder and I am delighted with it. I am, however, having difficulty obtaining a leather ever-ready case that will allow the viewfinder to remain in place at all times. Could you advise me where I could obtain a suitable case, even if it has to be made to order? **Colin F Webb**

A Leica itself doesn't produce an ever-ready case for your camera, even though it produced one for the D-Lux 5 (albeit with a separate viewfinder case that attached to the strap). Instead, the D-Lux 6 options are a soft pouch, a slip-in leather carry case or a 'half-case' protector. None of these offers the combination of protection and usability that you're after.

Indeed, like you I've failed to find an off-the-shelf solution, but that doesn't surprise me. The problem is, you want a case that will allow you to keep the electronic viewfinder attached all the time, which is generally ill-advised. This is because anything that's mounted in the hotshoe can be something of a weak point on any camera. If the camera is dropped, a hotshoe-mounted item is always going to be quite exposed. Given a hefty enough knock, the mounting foot on the attached item can snap, even if the camera is in a case.

However, with care, there's no reason why you shouldn't have your EVF attached at all times – after all, it makes perfect sense in terms of having the camera 'ready for

AP GLOSSARY

Panning

Panning is a technique more closely associated with shooting movies than still images, but for sports and wildlife photographers it is an essential skill. The premise is simple: rather than hold the camera steady while you take a shot, it is moved to track the subject.

In terms of motorsport (as raised in

this week's *From the forum* question, it's a good idea to aim the camera slightly 'upstream' of your chosen pre-focused target area. As your subject approaches, start to track it through the viewfinder, turning at the waist so you follow its movement smoothly. Trigger the shutter *just before* your subject reaches your focus point, shooting a burst of maybe two or three frames.

By panning with the subject in this way, rather than keeping the camera rock-steady, you will hopefully introduce some slight motion blur into the background, which will not only enhance the sense of movement, but also disguise any background distractions.

action'. With that in mind, and if a bespoke case is an option, you may want to contact Luigi Crescenzi at Leciatime. Luigi has been manufacturing leather cases for Leica cameras (and other brands) since the 1980s and has a reputation for producing high-quality products at a price to match.

Among his current offerings is a half-case for the D-Lux 6, which is available with and without a built-in finger grip. I cannot see an ever-ready case for your camera on his website, but as he has developed a 'full case' for the Leica X2/X1, it's not inconceivable that the pattern could be modified, especially as you are unlikely to be alone in your search. Visit www.leicatime.com to find out more (or head to www.leicatime.com/a000-CasesLeicaDigital.htm to go straight to the Leica digital and compact page).

Chris Gatcum

INTENTIONAL BLUR

Q In the *Improve Your Landscape Photography* supplement (free with AP 29 March), Doug Chinnery says his lovely blurred landscapes are taken 'handheld, with intentional camera movement'. How is this done? Do you move the camera vertically up and down while squeezing the shutter, or horizontally right and left? I assume the slow shutter speed he uses (0.4sec or 2.5secs) is also essential?

Freny Olbrich

A I love Doug's blurred, impressionistic landscapes, not least because they are really a result of 'extreme' camera shake, which just goes to prove that slavishly trying to achieve 'technical perfection' isn't always necessary. You're right that the extended shutter speeds are essential to the technique, as the aim is to produce an image that looks intentionally blurred, rather than 'slightly soft' as a result of accidental camera shake. With this in mind, exposure times of 1/4sec or longer are generally recommended, but there are really no 'rules' as such – moving the camera quickly with a fast(er) shutter speed will create a similar result to a slow camera movement combined with a slow(er) shutter speed.

Perhaps counterintuitively, I would suggest using aperture priority to achieve this, setting the smallest possible aperture (we don't need to worry about this resulting in diffraction in this instance) and the lowest 'normal' ISO setting (as opposed to an artificial 'low' option). If this gives you a shutter speed of around 1/4sec or slower, then great, but if not, neutral density filters or a polarising filter will help extend the exposure time – you'll see that Doug used both ND and polarising filters for his shots.

It is then simply a case of moving the camera while you make your exposure. There are generally two approaches here: to shoot handheld, or to mount the camera on a tripod. Both have their advantages, and both can create results that the other cannot. In Doug's case, he shot handheld, which gives you complete control over the direction the camera moves in: you can pan horizontally or vertically, rotate it, or wave it around your head! The appeal here is that the movement will be irregular, resulting in 'jitters' and swirls in the image. As a result, no two images will be the same and there is no real way of telling how the photograph will look until you see it on screen.

The alternative is to shoot with the camera on a tripod (using a three-way tripod head), which is typically used when you want the camera to move in a single direction. Common examples include panning the camera horizontally across a landscape that has little vertical interest. A seascape is one subject that falls into this category, and panning the camera while using a long exposure will reduce the various elements of the scene (sky, sea and beach) into simple horizontal bands of colour. Similarly, panning vertically in woodland scenes is also a common approach, which transforms trees into strong, graphic columns.

In both cases, the only thing to remember is that the longer the shutter speed and/or the quicker you move the camera, the greater the amount of blur will be. Beyond that, it simply comes down to experimenting, or 'playing' with the settings and your camera movement. Have fun with it, and it would be great to see your results!

Chris Gatcum

In next week's AP

On sale Tuesday 13 May

ON TEST

SIGMA 50MM F/1.4 DG HSM

Is Sigma's new lens as good as people suggest? We subject it to our rigorous test



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ARCHITECTURE

Andreas Levers discusses how to find the beauty in everyday structures

PERFECT PHOTO SUITE 8

ON TEST

Vincent Oliver tests OnOne Software's 'complete photo editing solution'



© VINCENT OLIVER

© BRIAN SMITH



PEOPLE

Brian Smith reveals the tips and tricks behind his celebrity portraits

CLASSICS TO USE

TAMRON 70-210MM LENS

Ian Burley breathes digital life into Tamron's f/3.8-4 Adaptall 2, type 46A zoom





Sony Cyber-shot DSC-HX400

With a 50x optical zoom and a 20.4-million-pixel sensor, the Cyber-shot DSC-HX400 is **Sony's** latest bridge camera. **Callum McInerney-Riley** puts it to the test

SONY'S Cyber-shot DSC-HX400 is the successor to the HX300, and with a very impressive 50x optical zoom that has a 35mm focal-length equivalent of 24-1200mm it is a true 'super-zoom'. However, while the HX400 supersedes the HX300, the new model has relatively few improvements over its predecessor. Competition is strong in this sector of the market, and when compared with, for example, the Panasonic Lumix DMC-FZ72, which was launched towards the end of last year, the FZ72 has a wider focal length than the HX400 at 20-1200mm and the same-sized sensor, while the Fujifilm FinePix HS50EXR has a comparatively bigger 1/2in sensor and a 24-1000mm zoom range.

FEATURES

The Sony HX400 has a back-illuminated 1/2.3in Exmor R CMOS sensor measuring 6.17x4.55mm. This is the same-sized sensor as that used in the HX300 with an identical resolution of 20.4 million pixels.

We found the combination of a small sensor size and a large number of pixels in the HX300 had an adverse effect on image quality, particularly at high ISO sensitivities. The same ISO 80-3200 sensitivity range is offered by the HX400 as found on the HX300. A higher ISO sensitivity of ISO 12,800 is possible on the HX400, but this requires the use of Multi Frame Noise Reduction that blends three images together in-camera to reduce noise.

As the HX400 does not shoot raw, it relies on the camera's processor to reduce noise and subsequently improve JPEG image quality. Thankfully, the HX400 features the new Sony Bionz X processing engine that is found in Sony's flagship compact system cameras, the Alpha 7 and 7R.

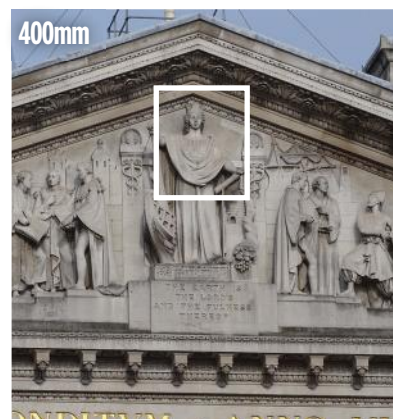
The headline-grabbing feature of the HX400 is undoubtedly its lens, with the Carl Zeiss Vario-Sonnar T* boasting an enormous 50x optical zoom. In 35mm terms, this is equivalent to a 24-1200mm focal length. At the 24mm end of the zoom, the

maximum aperture is f/2.8 and this closes to f/6.3 at 1200mm. Of course, the longer the lens the more chance there is of camera shake when shooting handheld. Sony has made efforts to reduce this shake to the effect of 4.5EV by strategically balancing the lens elements. The lens also features a control ring that can be used to adjust the zoom as well as manually focus.

As is the case with many Sony cameras, there are plenty of advanced manual-focus controls on the HX400, including MF assist that will digitally enlarge a specific area by 5x or 10x to achieve precise focus. There is also focus peaking, which is used to highlight edges when they are at the optimum point of sharpness and can be controlled in

AT A GLANCE

- 20.4-million-pixel 1/2.3in Exmor R CMOS sensor
- 50x optical zoom (35mm focal-length equivalent of 24-1200mm)
- ISO 80-3200 (expandable to 12,800)
- 3in, 921,600-dot Xtra Fine TFT LCD
- Street price around £399



The equivalent focal length of 400-800mm adequately covers most scenes, with 1200mm great for capturing details



The 24mm end of the lens is still sharp and only suffers from minor distortion

colour and intensity via the menus.

Images can be composed using the electronic viewfinder or the tiltable, 3in, 921,600-dot Xtra Fine TFT LCD display. The EVF is a great addition to the HX400, especially in situations where there is a lot of available light and the LCD is difficult to see.

The HX400 looks very similar to Sony's range of DSLR/SLT cameras, with its large front grip and all-black finish. The dimensions are identical to the HX300, measuring 129.6x93.2x103.2mm, although the HX400 is 10g heavier at 660g with battery and card. Sony claims that the battery should last for around 300 shots on a full charge, and it can also be charged via USB. As this type of charger is used for most smartphones and tablets, it is the closest thing to a universal charger that is available. In addition, Micro USB devices can easily be charged via an external battery pack.

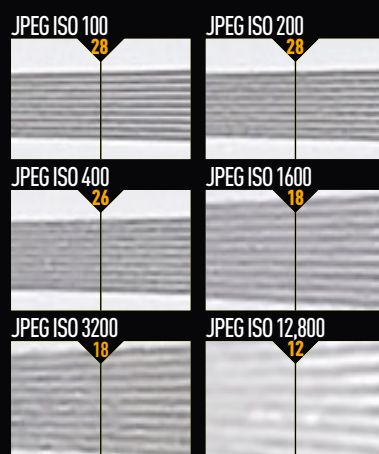
Both Wi-Fi and NFC connectivity feature on the HX400, which allows users to connect a smartphone or tablet to the camera via the free iOS/Android Sony PlayMemories app. The phone or tablet can be used to control the camera wirelessly or to receive/share images. Sony has also released add-on applications to the Sony PlayMemories app that are available to download, such as time-lapse interval and multiple exposure.

Rather than putting GPS in every camera or offering a GPS adapter as an optional extra, Sony has opted to produce two versions of the camera – the HX400 without GPS and the HX400V with GPS fitted, which allows users to geotag their location and review it. For the travelling photographer, this feature will be very useful to keep track of where shots are taken.

For artistic photographers, the HX400 has a variety of creative styles, such as portrait, landscape and sunset, where contrast, saturation and sharpness can be adjusted in the menus. Also available are picture effects that include toy camera, high-contrast mono, soft focus, HDR painting, rich-tone mono and miniature effects.

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to around 65mm. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



PERFORMANCE

The HX400 handles very well. Although it lacks a lot of the buttons that are normally used to change settings, everything is clearly labelled inside the menus. At first, these menus can appear complex due to the vast array of different settings available. I found it can take a while to familiarise yourself with these, but once you become used to them it's easy to find what you want.

Comparing the resolution charts of the HX300 with the HX400 reveal that the new model is able to resolve more detail than its predecessor. However, I found that even at the sensitivity setting of ISO 80 there isn't a lot of detail when previewing at 100%, although that is to be expected from a small sensor that is heavily populated by pixels.

That said, when previewing images on a 13in monitor, the lack of detail didn't appear to have detracted too much from the image in general. Up to ISO 800, images have a satisfactory balance between noise reduction and detail when previewed at small sizes. After ISO 800, the breakdown of detail starts to become noticeable and much of the finer detail is smudgy. Images above this ISO sensitivity are still usable, but they appear much softer and the lack of detail becomes more apparent in the images the further the ISO sensitivity is pushed.

The lens has a sweet spot at around f/5.6, where it is noticeably sharper than at most other apertures. In general, though, I found that the lens was reasonably sharp throughout its range.

Due to the presence of 15 elements in 10 groups, the lens often flares when pointed

Facts & figures

RRP	£419
Sensor	1/2.3in Exmor R CMOS sensor with 20.4 million effective pixels
Output size	5184 x 3456 pixels
Lens	Carl Zeiss Vario-Sonnar T* 24-1200mm (equivalent) f/2.8-6.3
File format	Still: JPEG. Video: AVCHD
Sensitivity	Auto ISO 80-3200 (expandable to 12,800)
Colour space	sRGB
Shutter speeds	30-1/4000sec
Metering system	Multi-pattern, centreweighted, spot
White balance	Automatic, 7 presets, custom and c temp
Exposure modes	PASM, 2 auto settings, panorama and 14 scene modes
Drive mode	10fps, self-timer 10secs, 5secs, portrait 1, portrait 2
AF modes	Single-shot AF, DMF, manual focus, continuous AF (advanced sports and movie only)
LCD monitor	3in, 921,600-dot Xtra Fine TFT
Interface	USB 2.0 High-Speed, HDMI
Storage media	Memory Stick, SD, SDHC, SDXC
Power	Rechargeable NP-BX1 battery (approx 300 shots)
Weight	660g (with battery and memory card)
Dimensions	129.6 x 93.2 x 103.2mm

towards a bright light source, although most of the time I thought the lens flare added something to the image. This complex lens design is critical for the speed of autofocus. Even in low light, the focus is still surprisingly quick and locks on in a fraction of a second. In bright light and at wide angles, the focusing is near instantaneous. This slows further down the zoom range, although it is still very snappy even at 1200mm. **AP**

Verdict

IN GOOD light, the Sony Cyber-shot DSC-HX400 produces images that are comparable to a mid-range compact camera but with the advantage of a super zoom. This zoom range is extensive enough for the majority of situations, and I found it was rare that I needed to push the zoom above 1000mm. The optical stabilisation does a very good job of minimising camera shake.

For those who are sticklers for image quality, this camera is not ideal. In low light at high ISO sensitivities, detail in images appears smudgy due to the noise reduction. In bright light, images are not overly detailed but are still suitable for web use or small prints. However, this camera is suitable for those who simply want to document their travels or capture wildlife. The HX400 handles very well and is lightweight, while the LCD and viewfinder are clear. Most importantly, though, the zoom range leaves practically nothing out of reach.



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JOE CORNISH



ADAM DUCKWORTH

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WHEN AND WHERE

The seminar takes place on Tuesday 17 June, from 1pm until 7pm at the Blue Fin Building, 110 Southwark Street, London SE1 0SU



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Featuring a 35mm full-frame CMOS sensor in a small and lightweight body, both the 24.3-million-pixel Sony Alpha 7 and 36.4-million-pixel Alpha 7R are truly portable cameras, allowing photographers to get the best image quality possible in a palm-sized camera body – far smaller and lighter than a bulky DSLR.

Together with the powerful new BIONZ X processor and an improved XGA OLED Tru-Finder™ with wide field of view, the interchangeable-lens cameras from Sony are packed with practical features – from its dust/moisture-resistant magnesium-alloy body to extensive custom controls to NFC and Wi-Fi, it is not difficult to see why these cameras are already multiple award winners.



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For full details please visit www.amateurphotographer.co.uk/sonyseminar

Samsung Galaxy S5

Samsung's flagship smartphone has a 16-million-pixel sensor and is capable of focusing faster than you blink, so is the **Galaxy S5** perfect for those who simply must have a capable camera in their pocket at all times? **Jon Devo** finds out

AT A GLANCE

- 16-million-pixel ISOCELL rear camera, 2-million-pixel front camera
- Consistent and pleasing auto-exposure with touch focus
- Good colour reproduction in various lighting conditions, including with flash
- UHD 3840 x 2160 (4K) resolution video recording
- Fast 0.3sec autofocus
- Superb DSLR-like separation in selective focus mode
- RRP £579



SAMSUNG has made significant improvements to the Galaxy S5 over its previous flagship, the S4, in terms of resolution and processor. The S4's 13-million-pixel camera has been replaced with a 16-million-pixel ISOCELL 1/2.6in sensor (5.56x4.16mm), and the new device is powered by Qualcomm's most recent 2.5GHz quad-core Snapdragon 801 processing engine.

The improvements mean that the S5 is capable of better low-light performance, greater colour depth, 4K (3840x2160) UHD video recording and an autofocus speed as fast as 0.3sec.

BUILD AND HANDLING

There is very little new about the Galaxy S5 in appearance. With dimensions of 142x72.5x8.1mm and weighing 145g, the S5 is only marginally larger than its predecessor and has a familiar (or 'ageing') Samsung design aesthetic. However, the new handset is tougher than ever and now carries an IP67 rating for water and dust resistance, meaning the phone can be used in challenging environments, and can even survive being completely submerged in water one metre deep for up to 30mins.

The removable rear cover has a perforated appearance that unfortunately doesn't provide much grip, as the holes are just tiny dimples that are more about getting the look than doing anything useful. While this is more attractive than the plastic-looking covers we have previously seen from the South Korean tech giant, it lacks a premium feel.

I would have preferred to see some ergonomic grooves or texture to assist grip when taking

pictures, particularly in landscape orientation, as I found it difficult to take images in this position due to the S5's size and camera placement.

PERFORMANCE

Most people using smartphone cameras to take everyday pictures of food, travelling, friends, family and nights out will find that the Samsung Galaxy S5 captures these moments in stunningly crisp and vivid colour with ease, especially when viewed on its 5.1in Full HD Super AMOLED screen. However, to capture more dynamic and challenging subjects, the S5 is armed with some useful features, including fast autofocus, rich-tone HDR, panorama, selective focus, virtual tour shot and a 'shot & more' mode.

Sluggish autofocus is one of the most frustrating issues I've experienced using smartphone cameras, especially when trying to capture a special moment. I'm sure I'm not alone in experiencing the awkwardness of posing for a picture and attempting to hold the same smile for 20secs as the camera hunts for focus, only to see that in the end result your facial expression looks more like you were caught by a colleague pinching four biscuits rather than a respectable two.

Thankfully, the S5 shines in this area and focuses brilliantly in most instances. Additionally, the camera's small LED flash provides balanced coverage in darker conditions, successfully illuminating small groups of people or subjects up to a distance of five metres.

HDR mode is nothing new to flagship smartphone devices, but the S5 incorporates it into photo and video recording. The HDR setting is most useful for shaded subjects and high-contrast scenes, as in this mode colour and shadow information is captured in greater detail and depth.

The 'shot & more' mode allows you to shoot continuous frames and apply a number of options, either picking the best pictures of the series, panning action shot, eraser or creating a 'drama shot' that creates a composite image from frames. Unfortunately, the results often suffer from motion blur. Along with camera quality, good power management is essential



Left: The S5 has highly responsive touch focusing and shooting

Below: Selective focus creates DSLR-like background blur



when it comes to smart devices and I was impressed with the S5's 2,800mAh removable battery. I managed to get over 10 hours of continuous heavy use from a single charge. This is the best performance I've experienced on any smartphone and is comparable to tablets with significantly larger-capacity batteries. **AP**

Verdict

THE SAMSUNG Galaxy S5 is a superior smartphone thanks to it running a snappy version of Android's 4.4.2 KitKat operating system. It's responsive, has great battery life and the 432ppi full HD screen is one of the best I've seen. However, its camera isn't perfect. Images display some oversharpening halo artefacts when magnified, and noise reduction can be too aggressive on low-light images. But that said, many print-quality images can be captured with the S5.

If you want a smart device with a fantastic camera, I would strongly recommend considering the Samsung Galaxy S5. It is easily one of the best options.



Professor
Newman
explains...

Exposing to the right

Professor Bob Newman on how to improve the quality of your raw images by exposing 'to the right'

THIS is the last article in my series on raw-file photography and how to manage exposure for it. In the last article (AP 12 April), the main topic was how to expose for the highlights by adjusting the camera's spot-meter function. In this article, we'll discuss a more sophisticated way of checking highlight exposure, known as 'expose to the right' (ETTR). The 'right' referred to is the right-hand side of the camera's histogram as displayed on the rear LCD screen.

Essentially, exposure is selected so that the brightest part of the histogram is 'to the right'. For instance, in Figures 1–4, we can see four exposures. The one in Figure 2 is 'to the right' – the largest exposure (1/8000sec at f/2.8) that will not result in the brightest parts of the image being 'blown' or overexposed until they become plain white. Figure 1 has less exposure, and thus will result in more noise in the final image. Figures 3 and 4 have more exposure, and will be less noisy but suffer from blown highlights.

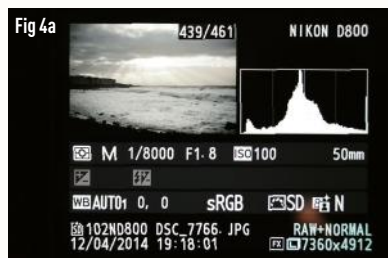
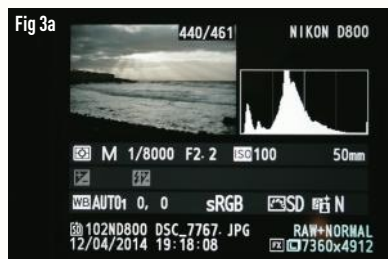
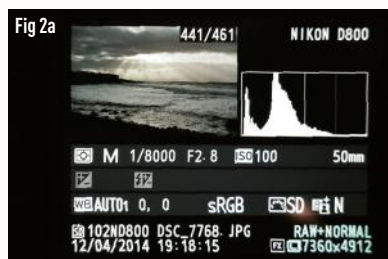
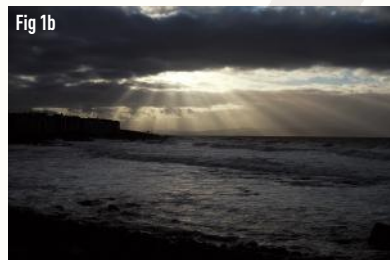
MOTIVATION AND HISTORY

Recapping from my previous articles, the aim in exposure management for raw shooting is to ensure that exposure is maximised, subject to not exposing the brighter bits of the image so much that they exceed the capacity of the analogue-to-digital converters in the camera to encode them within the available number of bits for the pixel. Thus, the job is to measure the exposure in the highlights and adjust it to be just short of the maximum possible.

The histogram display provides a way of doing this, and the technique is to increase exposure until the whole of the histogram is just contained within the right-hand side of the graph. In fact, the histogram is derived from the in-camera JPEG file, so 'expose to the right' is setting the maximum exposure that can be handled in the JPEG file.

As mentioned in my earlier articles, in most cameras there is some headroom in the raw file over the 100% brightness of the JPEG file, so in fact one might expose somewhat beyond the right. To really tweak the method, a little more exposure can be dialled in after it has been determined from the histogram. Exactly how much may be determined by inspecting the raw file, using a package such as RawDigger or the spot-metering technique described in my last article.

Briefly, having set exposure using the ETTR technique described, examine the



In each example, (a) shows the LCD histogram from the camera and (b) the processed image. In this case, there is room for some judgement about what constitutes 'to the right'. Fig 1 shows no part of the histogram 'to the right'. In the case of Fig 2, there is a small peak at the right, showing that some of the very bright highlights have been blown in the JPEG file. Fig 3 is a bit further over to 'the right', and Fig 4 has most of the bright patch overexposed to a featureless bright patch

raw pixel values of the brightest parts. If this gives a value b , and the maximum value for a pixel in the raw file is m , then the amount of extra exposure that can be dialled in is $\log_2 (1 - m/b)$ stops.

The 'expose to the right' technique was first made popular by the Canadian photography blogger Michael Reichmann in 2003 (www.luminous-landscape.com/tutorials/expose-right.shtml). In that article,

the motivation given was maximisation of the number of raw levels used in the file. It has since been realised that the advantage of ETTR is exposure maximisation, since image noise is related directly to exposure. In reality, raw files are 'over-encoded' – that is, many of the levels used do not impart any more information about the image, due to the dithering effect of the noise in the image.

‘The technique of “expose to the right” was first made popular by the Canadian photography blogger Michael Reichmann in 2003’

PRACTICAL TECHNIQUE

ETTR is not a technique for those interested in fast working. It requires a test exposure, which is then ‘chimped’ to set the exposure for the next. If the camera features an ‘exposure simulation’ live-view facility with a histogram display, then the need for the pre-exposure is eliminated.

So, in brief, the gist of the ETTR technique is to make a test exposure, perhaps starting with the meter’s recommended exposure, and then view the result on the camera’s LCD screen with histogram display turned on. Most histograms include marker lines that indicate 1 or 2 stops, which give an indication of how much more exposure can be dialled in. The exposure is increased and test shots taken until the brightest parts of the histogram are very slightly short of the right-hand end of the x-axis of the graph. The exposure value thus selected is the one used to take the shot (or the final ‘test shot’ is used). So long as the light reflected from or emitted by the scene doesn’t change, this setting can be used for subsequent shots. If the camera is set to ‘manual’ metering mode, and the position of the meter for the chosen test shot noted, then this can be used as an indicator that the light hasn’t changed.

TWEAKING THE TECHNIQUE

The aim of ETTR is to use every last little bit of the sensor’s capacity to record light, and thus get the best noise performance possible. Essentially, deliberate ‘overexposure’ is used in order to maximise exposure. However, the risk is that too much overexposure may cause the brighter parts of the image to exceed the light-gathering capacity of the sensor.

A complicating factor here is that the histogram usually gives a composite reading of all four colour channels on the Bayer sensor (red, blue and two green). Strictly speaking, it is the ‘Y’ (brightness) channel from the JPEG’s YCbCr encoded data stream. The consequence of this is that if the response of the three channels is not balanced, then one channel can be overexposed even though the Y-channel histogram does not transgress beyond ‘the right’. Some cameras can display RGB histograms, and if yours is one, you should use it and ensure that none of the red,

green or blue channels goes beyond ‘the right’ so that you get full information in the highlights of the scene.

If your camera doesn’t give you access to a colour-channel histogram, then there is a technique that can be used to ensure that no channel is overexposed. The trick is called ‘unitary white balance’ (UniWB). In this, the white balance is set up so that the Y channel in the JPEG file is equally weighted between red, green and blue. The result is that the histogram represents a balanced mix of all three channels and can be used with more precision to maximise exposure without overexposing any of the channels. Of course, if you adopt UniWB, the white balance of the resultant JPEG files becomes highly unrealistic, typically looking much too green. Since the context of this discussion is managing exposure for raw files, and the processing of the raw file does not need to follow that of the in-camera JPEG, this is not a problem.

To set this special white balance, find a raw file that has the correct mix of red, green and blue, load it into the camera and use it as a white balance reference to set all the camera’s colour weighting coefficients to unity (specific instructions on how to set white balance according to a reference file will be in your camera’s manual). Sample UniWB files for many cameras can be found on the web (simply search for ‘UniWB’ and your camera model). These have generally been prepared by enthusiasts and are free of charge.

Alternatively, you can create your own using a computer monitor and your preferred image editor:

1 Prepare an image of, say, 512x512 pixels in three layers, in the following way. The ‘green’ layer should be solid green, at a value of half the maximum allowed by your editor. The ‘red’ and ‘blue’ layers should be filled with a gradient running from zero to the maximum value allowed by your editor. The gradients should run at right angles, for instance red running left to right and blue top to bottom. Both layers need to be created as ‘transparent’ – that is, unfilled areas are transparent rather than white.

2 The image on the computer screen is photographed with the camera for which UniWB is being set, producing a raw file that is processed with no white balance

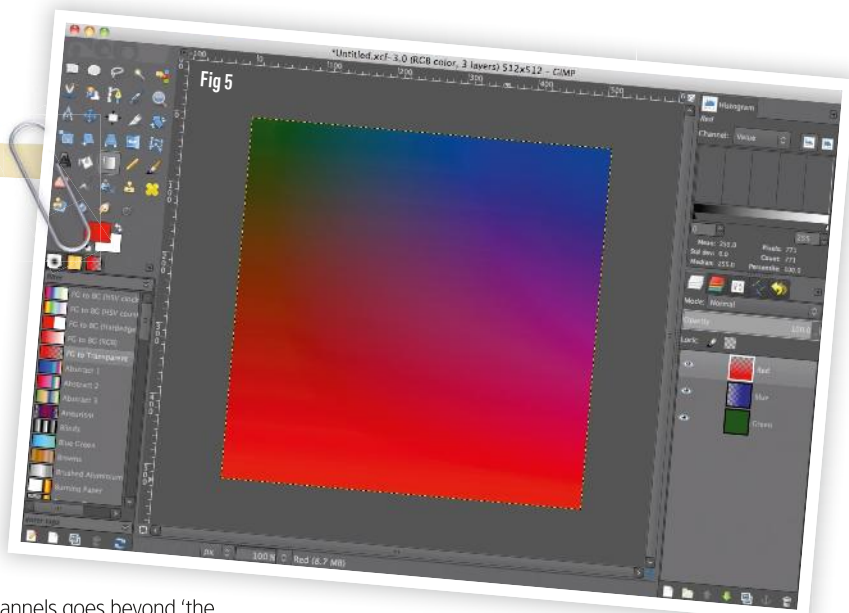


Fig 5: The calibration image to set up UniWB is composed of three layers (green, red, blue), as shown in this screen from the GIMP image editor

correction applied (for instance, if using DCRaw, enter the command line options `draw -v -r 1 1 1 - T`).

3 Reload the resultant TIFF file into the editor and crop and resize the part of the shot showing the test 512 square to a 256-pixel square. Within that 256-pixel square, find the pixel that has the same value for red, green and blue. This is done by searching with the Color Picker tool and viewing the results in the colour menu. The green value will be constant, while red and blue will increase as the picker is moved across or down the screen. This pixel, once found, is the colour that has caused the camera to register all three channels evenly.

4 Now we need to make another file, filled with the same colour as that pixel. Remembering that green was set to half value (128 from 256), the values for red and blue are simply the pixel coordinates within the 256-pixel square. So, fill a new file with that colour, display it full screen, photograph it again, and the resultant raw file becomes the sample raw file for setting the white balance. **AP**



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

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LEICA M3 BODY DOUBLE WIND	EXC++ £595.00
LEICA M3a BODY SER NO 125593X CIRCA 1970	MINT £575.00
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LEICA III BODY REALLY NICE CLEAN BODY WITH CASE	EXC++ £219.00
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LEICA M4P 21mm F3.5 SUMMILIT M5 8 BIT LATEST + HOOD	MINT £775.00
LEICA CL BODY	MINT £495.00
MINOLTA CLE WITH 40mm Z ROKKOR	EXC++ £499.00
MINOLTA CLE BODY COMPLETE WITH CASE	EXC++ £365.00
VOIGTLANDER 28mm F1.9 WITH MR RING	MINT £365.00
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Leica 35mm F2 SUMMILORON BLACK N 363986P + HOOD MINT CASED £1,299.00	
Leica 35mm F2 SUMMILORON M WITH LEICA FILTER	MINT £395.00
Leica 50mm F1.5 SUMMILIT M WITH RARE XOODS HOOD	MINT £475.00
Leica 50mm F1.5 SUMMILIT SCREW WITH XOODS HOOD	MINT £399.00
Leica 50mm F2 SUMMILORON BLACK N53825P + HOOD EXC++-CASED £875.00	
Leica 50mm F2 SUMMILORON COLLAPSIBLE	MINT £399.00
Leica 50mm F2 SUMMILORON CHROME M FIT	EXC++ £595.00
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Leica 50mm F2 CLOSE FOCUS SUMMILORON	MINT £595.00
Leica 50mm F2.5 SUMMILIT M 8 BIT LATEST	MINT-BOXED £765.00
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LEICA SF20 FLASH FOR M7/M6/MITTL etc	MINT-BOXED £395.00
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Leica 90mm H4 C ELMAR + HOOD	MINT £395.00
Leica 135mm H4.5 HEKTOR + HOOD M MOUNT	EXC++ £399.00
Leica 135mm H4.5 HEKTOR N KEEPER	EXC++ £199.00
Leica 90mm H4 ELMAR BLACK SCREW	MINT £145.00
Leica 135mm H4.5 HEKTOR + HOOD SCREW	EXC++ £99.00
Leica SB001 FINDER FOR 50mm LENSES + CASE	MINT-CASED £125.00
Leica WINDER M-2 FOR FM etc	MINT-BOXED £145.00
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LEICAFLX SL BODY CHROME	MINT-BOXED £299.00
Leica 28 - 70mm F3.5 4.5 R VARIO ELMAR ROM LENS	MINT-BOXED £365.00
Leica 180mm H4 ELMARIT R 3 CM	EXC++ £345.00
Leica MOTORWINDER AND STRAP FOR R6 etc	MINT-BOXED £145.00
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CUSTOMER REVIEW: D7000 Body
★★★★★ 'great all round camera'
Teddy - Nottinghamshire



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CUSTOMER REVIEW: D7100 Body
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Sammydo - Ulster



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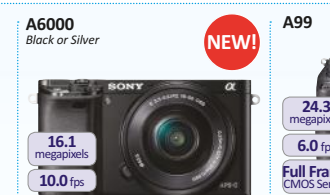
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OM-D E-M5 Body £639
OM-D E-M5 + 12-50mm £789



E-P5 Body £799

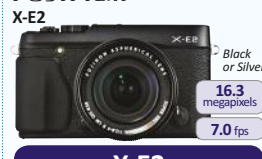
E-P5 + 14-42mm £899
E-P5 + 17mm + VF-4 Electronic Viewfinder £1299
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E-PL5 + 14-42mm + 40-150mm £649
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Full Frame CMOS sensor

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CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★
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CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body
★★★★★
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8.0 fps
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Canon EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

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6.0 fps
1080p movie mode
Full Frame CMOS sensor

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CUSTOMER REVIEW: 5D Mark III +
★★★★★
‘Mind blowing clear photography’
Ziela – Ireland

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EF 35mm f1.4 L USM	£1146.48
EF 35mm f2.0	£208
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EF 50mm f1.2 L USM	£1259
EF 50mm f1.4 USM	£295
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Canon

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EF 70-300mm f4.0-5.6 IS USM	£979
EF 70-300mm f4.0-5.6 L IS USM	£1231.99
EF 75-300mm f4.0-5.6 USM III	£239
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NIKON LENSES

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14mm f2.8 D AF ED Lens	£1239
24mm f1.4 G AF-S ED	£1465
24mm f2.8 D AF Lens	£369
24mm f3.5 D ED PC-E	£1465
NEW! 28mm f1.8 G AF-S	£499
35mm f1.4 G AF-S Nikkor	£1299
35mm f1.8 G AF-S DX	£128 Inc £20 C/back*
NEW! 35mm f1.8 G ED AF-S Nikkor	£519
35mm f2 D AF Nikkor	£255
40mm f2.8 G AF-S DX Micro	£165 Inc £20 C/back*
50mm f1.4 G AF-S	£279
50mm f1.8 D AF Lens	£109
50mm f1.8 G AF-S Lens 5-5.6 G ED VR	£149
50mm f2.8 G AF-S ED Micro	£404
60mm f2.8 D AF Micro Nikkor Lens	£368
NEW! 58mm f1.4 G AF-S Lens	£1599
85mm f1.4 G AF-S	£1179
85mm f1.8 D AF	£299

85mm f1.8 G AF-S	£375
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105mm f2.8 G AF-S VR IF ED Micro	£629
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 AF Micro	£1179
300mm f4.0 D AF-S IF ED	£1029
10-24mm f3.5-4.5 G AF-S DX	£639
12-24mm f4 G AF-S IF-ED DX	£839
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16-85mm f3.5-5.6 G ED AF-S DX VR	£438
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18-140mm f3.5-5.6 G ED AF-S DX VR	£449 Inc £50 C/back*
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
18-300mm f3.5-5.6 G ED AF-S VR	£679
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24-85mm f2.8-4.0 D AF	£549
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50mm f1.4 EX DG HSM	£329

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85mm f1.4 EX DG HSM	£669
105mm f2.8 APO EX DG OS HSM Macro	£379
150mm f2.8 EX DG OS HSM Macro	£699
8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	£349
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17-70mm f2.8-4.0 DC OS HSM	£329
18-200mm f3.5-6.3 DC OS HSM II	£239
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50mm f2 Makro ZF.2/ZE	£940
100mm f2 Makro ZF.2/ZE	£1,380
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T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99 , 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	Photo R2400
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	
T0591/2/3, each	£12.99 13ml	Check Website.	
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
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T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711-T0714 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	SX400/405/415/515, D78/82/120, B40W, BX300
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo 1400
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Owl Inks
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T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99 , 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
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T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£7.99 5.9ml	£4.99 13ml	BK305F
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Fox Inks
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FW/630FW, BX635FW/BX925FW/BX935FW, B42WD
T1291 Black	£10.99 11.2ml	£4.99 16ml	Photo R3000 Turtle Inks
T1292/3/4, each	£10.99 7ml	£4.99 13ml	Photo R2000 Kingfisher Inks
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8	Check Website.	Photo R3000 Penguin Inks
T1591-9, each	£14.99 17ml each or £107.99 set of 8	Check Website.	Photo Pro 3800, 3880
T5591-6, each	£13.99 13ml each or £74.99 set of 6	Check Website.	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
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67mm	£15.99
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77mm	£19.99
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Marumi DHG Slim Frame Multicoated UV Filters	
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SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

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67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
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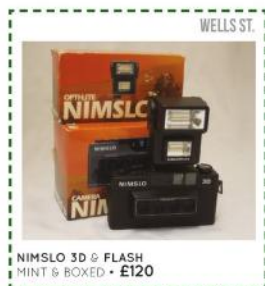
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Manfrotto



BEFREE MKBFRA4BH

Compact, light and portable BeFree is the ideal travel companion. A high quality tripod that fits into carry on luggage and backpacks. The legs fold perfectly around the head and quick release plate. Its new aluminum ball head is solid, quick & simple to operate. Comes complete with a stylish black and red carry bag. Max height: 144cm (123cm col down). Min height: 34cm. Closed height: 40cm. Weight: 1.4kg. Load: 4kg.

BeFree MKBFRA4BH **SAVE £35** **£139.00**
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Manfrotto



MK294C3/D3RC2

The tripod is built to be transportable without compromising on stability. To achieve this, it uses a "next-generation" carbon tubing: an innovative composite tube with optimized fibre angles. The lightweight 3-way head (with quick release camera plate) provides this kit with a high level of precision, with independent controls for each of the three axes of movement and rotation. Closed length: 73cm. Max height: 181cm. Max height centre column down: 152cm. Min height: 51.7cm. Load: 4kg. Weight: 2.4kg.

MK294C3 + D3RC2 **SAVE £60** **£189.95**

3 Legged Thing BRIAN X1.1 KIT

Built to withstand loads up to 8KG, Brian is powerful beyond his size. With the lowest shooting capability of any travel tripod in the world, Brian extends from just 125mm all the way to 2.04m. Includes a built-in detachable monopod. Rapid reversible/removable triple section centre column, because of the added sections, stability is reduced when fully extended. Brian is designed so remove the column, and mount the head/camera directly to the tripod, gaining back the rigidity required for longer exposures. Spring ballast hook.

Brian X1.1 Airhead CF Kit **£359.00**

GIOTTO YTL9353 TRIPOD

Offers the stability needed to take the perfect picture but with the unique Y-Tube centre column design making it 30% more compact when folded compared to a similar sized tripod. Material: Aluminium. Max height: 170.9cm (138.2cm col down). Min height: 16.5cm. Closed height: 63cm. Weight: 1.55kg. Load: 5kg.

YTL9353 Tripod **SAVE £16** **£99.00**
GT9223 + 5011N Kit **SAVE £71** **£79.00**
GT8223 + 5011N Kit **SAVE £72** **£108.00**

GIOTTO YTL8384 TRIPOD

Offers the stability needed to take the perfect picture but with the unique Y-Tube centre column design making it 30% more compact when folded compared to a similar sized tripod. Material: Carbon Fibre. Max height: 182.3cm (150.3cm col down). Min height: 18.3cm. Closed height: 57.5cm. Weight: 1.66kg. Load: 8kg.

YTL8384 Tripod **SAVE £40** **£219.00**

GIOTTO MH1312-652 HEAD

In addition to the ball locking lever an additional control allows you to adjust the friction on the ball whilst unlocked, meaning that you can set the friction to suit the weight of your camera and lens combination. Other features include an additional pan lock control, an extra large weight saving hollowed ball to ensure stability whilst retaining excellent maximum weight capacities

MH1312-652 Head **SAVE £13** **£59.00**

GIOTTO MML3290B MONOPOD

Manufactured from 6061 grade aluminium and featuring quick action lever leg locks, the monopod also features a foam hand grip and a security wrist strap. The camera or lens can be mounted directly to the top of the monopod, or a head can be attached to improve camera positioning.

MML3290B Monopod **SAVE £14** **£38.90**

PEDEGO ULTRAPOD GO

A mini tripod designed for photographers on the move as it is extremely lightweight, compact and versatile. It will take up to 1lb (0.5kg) in weight. It has sturdy fold out legs with a versatile ball and socket head along with a Powerstrap for mounting the Ultrapod on tree's railing's etc.

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Enables you to comfortably carry a heavy camera sideways. Made from robust nylon webbing, it supports a load greater than 10 kg. With an original system for fixing on the housing base, it slides along the webbing to its resting or shooting position. Use a tripod without removing the mount plate, go from tripod to carry position easily.

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tamrac APACHE 2

Hold a small compact DSLR or a mirror less camera. There is also room for another lens and accessories including a flash. The side pockets can hold personal items including your phone or wallet. You can carry this bag by its top handle or foam padded shoulder strap.

Apache 2 **SAVE £21** **£59.00**
Apache 4 **SAVE £31** **£79.00**
Apache 6 **SAVE £41** **£99.00**

Manfrotto ACTIVE BACKPACK 1

A high capacity but surprisingly compact bag that doubles as a standard daypack. It can hold your DSLR with a couple of standard lenses, 15" laptop and accessories. The bag is split into 4 zippered compartments. The top is for any personal items where as the bottom part is for photo gear. The divider that separates the top and bottom can be removed so that it can be turned into a daypack.

Active Backpack 1 **£79.95**
Active Backpack 1 **£89.95**

lowepro HATCHBACK 16L

Multi-functional compartments provide versatile organization of camera gear, tablet and creature comforts. The removable, padded camera box with storm-flap closure and grab handles offer customizable storage for a complete camera kit which is removable so that you can convert the bag into a fully functional daypack.

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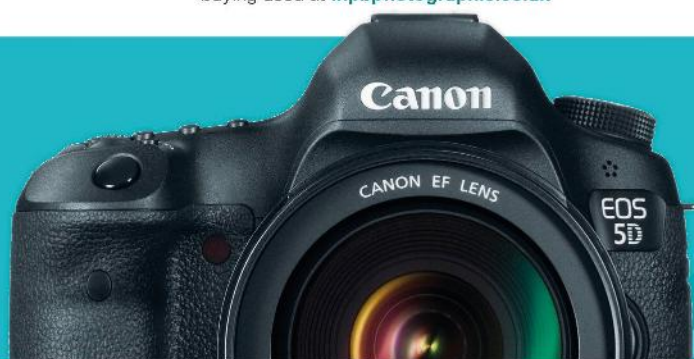
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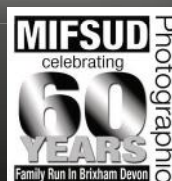
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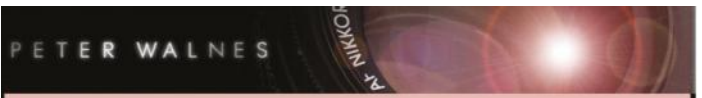
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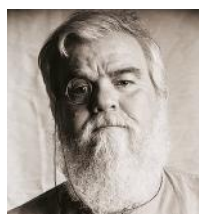
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ROGER HICKS

Is photography now just so common that we take it for granted? Roger Hicks examines how we value our pictures

DO WE value photographs too little? Have they become so common, so easy, that we take them for granted? A lot of people think so, even though exactly the same concerns were raised when 35mm supplanted rollfilm and when rollfilm supplanted glass plates.

Increasingly, though, I suspect the exact opposite. We value them too much. Otherwise, we should not keep so many of them. Also, we value them the wrong way. Personal or family snapshots are seldom of interest to others, as demonstrated by slideshows of holiday snaps, or on-screen weddings, or interminable guided tours of stacks of photo albums. We need to look elsewhere for value.

So what makes pictures valuable or valueless? Not necessarily financially, but as pictures? I'd suggest there are three considerations: personal interest, historical interest and aesthetic merit.

Let's start with personal interest. I have pictures of my grandmother at the age of four, taken in around 1906; of my mother at about 19 astride my father's Rudge 650 motorcycle 40-odd years later; and, from 1967, my own pictures of my brother aged 14 and our father at 40. It seems a fair bet that my great-nieces will in due course want to see these snaps of direct ancestors. But why would anyone else be interested? And even the great-nieces won't want to see too many pictures.

As for family, so for friends. If you and a friend or group of friends shared a moment, an interest, a holiday, whatever, they may be interested in pictures of it. But why would one group of friends necessarily be interested in the doings of another group? This is the fundamental flaw in FaceTwit, YouGram, and so on. There are too many pictures to wade through, and the vast majority are worthless.

What about historical interest? Well, the Rudge is of modest historical interest to motorcycle aficionados, but the main subject is my mother, as you would expect in a picture taken by a young man of the girl he was going to marry, even if she was on the motorcycle he was about to sell to buy an engagement ring. The vast majority of snapshots tell us even less about the time they were taken, unless we are students of costume and hairstyles. Even then, for most of us it's going to be, 'Look at those funny old clothes,' or, 'Do you remember...?'

rather than, 'Ah, yes. Dior's New Look.' This is all the more true because most people rarely wear interesting or fashionable clothes, although in the 1967 picture my brother is wearing a proper Carnaby Street military jacket.

When historical interest manages to sneak in, it is often despite our best efforts. We concentrate on avoiding 'distracting' backgrounds and 'irrelevant' people, but these are usually what make historical pictures so fascinating. Robert Capa said, 'If your pictures aren't good enough, you're not close enough.' For historical interest, it's often the opposite: 'If your pictures aren't good enough, you aren't far enough away.' Also, mere age does not necessarily make a picture interesting. Look at dull, worthy Victorian portraits.

Finally, aesthetics. This is a minefield. Some pictures appeal to us because of shared experience.

Look at Cartier-Bresson's photographs: moments with which we can all identify. He was also a genius at providing just enough context, and no more. Other pictures are a sensuous exploration

of texture, light and shade: think of Weston or Mapplethorpe. Or the subject matter may not be familiar, but can still draw us in: think of Salgado's Workers or Brassai's Paris of the 1930s. This of course slides into historical interest. Yet others are pure form or abstracts or still lifes. Then there is colour for its own sake: think of Ernst Haas.

It is clearly meaningless to value all photographs the same, whether aesthetically, historically or personally. Some are valuable to a wide audience. Some are valuable to a smaller audience, but perhaps still one that is bigger than your family. Some are valuable (if at all) only to you personally. To pretend that 'no one' values photographs any more is to overvalue the rubbish and to undervalue the good pictures. So I'll leave you with an analogy.

Have you ever seen anyone panning for gold? They swirl the pan so the gold sinks to the bottom and the worthless gravel can be discarded. The parallel isn't exact, but you can see what I'm getting at. Maybe it's time to see how, in the strictest sense, your best pictures pan out. Throw away the gravel, or at least, keep it to yourself. Then show people the gold, to show what photographs can be worth. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, often in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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